AUGUST + SEPTEMBER 2018

KC JAZZ AMBASSADORS

Jam

Jazz Ambassador Magazine

JOURNEY ACROSS THE POND WITH KCJO

THE ORNITHOLOGY OF CHARLIE PARKER

Rare Interview with Grandson of 'Bird,' Bryan Parker

A LOOK AT OPEN SPACES ALL-STAR JAZZ LINEUP

NEW CD REVIEW: A NOD TO NOUVEAU NOIR

Catch "Colorful Charlie P" and artist Antonio Burton on August 3 Details inside...



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MON	6		JAM SESSION: TYREE JOHNSON
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FRI	10		**THE BAND OASIS**
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SAT	11	$	JAZZ DISCIPLES
MON	13		JAM SESSION: KU COMBO FEATURING MATT OTTO
THURS	16		**CD RELEASE PARTY: NATE HALL**
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THURS	23		**THE CUR3 FEATURING CHRISTIAN SWAN**
FRI	24		**JUST A TASTE A JAZZ**
		$	TIVON PENNICOTT
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SAT	8	$	JAZZ DISCIPLES
MON	10		JAM SESSION: NICK HALL
THURS	13		THE CUR3
FRI	14		**DELYNIA JANNELL**
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MON	17		JAM SESSION: JASON GOUDEAU
THURS	20		ERNEST MELTON
FRI	21		**JUST A TASTE A JAZZ**
		$	TYRONE CLARK
SAT	22	$	JAMES WARD BAND
MON	24		JAM SESSION: SETH LEE
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On the Cover:

"Colorful Charlie P" was created by Chicago native and Kansas City resident Antonio L. Burton aka Toni Picasso. The piece pays homage to famed alto saxophonist Charles Parker, Jr.



PRESIDENT'S CORNER

"Music is your own experience, your own thoughts, your wisdom. If you don't live it, it won't come out of your horn. They teach you there's a boundary line to music. But, man, there's no boundary line to art." –*Charles Parker, Jr.*

Mr. Parker is right. Music and art, much like life, is what you make it. Every day we have the opportunity to learn something new. Meet someone we didn't know the day before. Shift your thinking… just a bit. See things differently.

In the June/July issue of *Jam Magazine* we shared the story of one of our great partnering organizations and historic fixtures in the 18th & Vine District, the Mutual Musicians Foundation. We revisited the major impact the Foundation has had not just as a hub for developing the sound of Kansas City jazz, but as a place where Charlie Parker, Jay McShann and Mary Lou Williams and others slept, ate, laughed, cried and of course jammed all under the same roof. It was a place of solace. No judgment. The lines of society and class disappeared with the evenings and the artistry of jazz welcomed the morning sun. For them, it was home. On the shoulders of the ones that came before them, the legendary location launched KOJHFM.org; the organization's first online jazz radio station; sharing the talents of musicians from the past and today with the world, in one central location, 24/7.


Steve Matlock

We also featured news of the retirement of Connie "Crash" Humiston. Working with *Jam* in several capacities and for a stint as editor, Crash served our readers and advertisers well. Working as our ambitious advertising representative, enthusiastic supporter of jazz music and artists in Kansas City, Crash has done a lot to further the mission of the KC Jazz Ambassadors and *Jam*.

In this special issue of *Jam*, we focus on the renowned jazz man and masterful improvisational player, Charles Parker, Jr. We hear about his impact on modern music, societal issues and influence from his closest living relative, grandson Bryan Parker. We also highlight local and national events honoring the legacy of Charles Parker, Jr. and even review a vintage performance from the hometown favorite.

This is the first time *Jam* is including a music review on an old-school performance from such a prominent player in the jazz scene. We've incorporated a few other changes to the publication as well.

On the contents page you'll notice some different names in the contributor's section. We have a few new writers working along with our veteran contributors. Most importantly, we thank Larry Kopitnik for his hard work, long nights and dedication as editor of *Jam* for the last few years and welcome Kendra Kemp as Editor-in-Chief of *Jam*. Larry and Kendra have been working together to ensure a smooth passing of the pen and quill so you will continue to get the high quality content you're used to seeing in this publication. Look out for more coverage from Larry and fresh new features from Kendra in future issues.

Enjoy,

Steve Matlock

Steve Matlock
President, Kansas City Jazz Ambassadors

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The Ornithology of Charlie Parker

By Ed Atkins

I'm honored to write my first JAM Magazine piece highlighting Charles Parker, Jr., better known throughout the world as Charlie Parker, the father of bebop.

When I first received this assignment, I decided that I wanted to approach this text from an angle that gives you an intimate insight of the person that was called "Bird," his inspiration and legacy. I must admit, this was a difficult direction to discover. Most written pieces about Parker only heavily discuss his beginning, the alcohol, drug and depression issues;



Courtesy of Bryan Parker

and finally, his untimely end. Fortunately, through connections from several friends, I was able to have a conversation with his grandson, Bryan Parker to obtain a fresher perspective.

Who was Charlie Parker?

Bryan is a strong advocate of Charlie Parker, "He was my Grandfather… my father's father. He was more than an incredible and innovative musician. I believe he was a God-send."



Frank Driggs Collection, Jazz at Lincoln Center
Charlie Parker in a photo booth, Kansas City, 1940

Charlie Parker, Jr. was born in Kansas City, KS in August 1920 to his parents Charles and Addie. In the late 20s, his family moved across the state line to Kansas City, MO. Like many black folks during this time, they lived in close proximately to the historic 18th & Vine District. Yes, the District was known for music and entertainment, but it was a self-contained neighborhood with housing, storefronts, churches and schools like Crispus Attucks Elementary and Lincoln High School both attended by Parker.

The neighborhood was the playlist to the growth of young Charlie Parker; helping him discover his talent by listening to the notes that bounced through the air from the clubs and dancehalls while becoming active in the school's band and orchestra programs. Bryan recalled, "I remember hearing my grandmother talk about how Addie (Charlie Parker's mother) loved and supported his musical ambition. She bought him his first saxophone for $40. That was big money in that era."



Bryan Parker's current work includes a biography about his grandfather, "The History of the Legend" to be published in 2019

Barely a teenager, Charlie Parker started playing in jam sessions to progress his improvisational skills. This is where he catches the eyes of Jay McShann and receives an invitation to join his band. Parker played for McShann for approximately four years before joining the Earl Hines Band. This is when he meets Dizzy Gillespie and was a precursor for a new style of jazz, "My grandfather was an African-American born during the Great Depression. He saw and experienced a lot of pain and strife. I truly believe he was placed on this earth with his talent to influence the world to focus, listen, absorb, think and elevate… to help our country move past the depression through his music. You know how they say classical music builds intelligence… I believe Charlie Parker was the Mozart of jazz."

What was his inspiration?

Charlie Parker had a vision of music that was beyond the swing music of his era. His vision was the musical notes in his mind and heart. In his pre-teen years, his biggest influence was a young trombone player named Robert Simpson who taught him the basics of improvisation. His teachings were the building blocks for self-practice and the confidence he needed



Bryan Parker

to get on stages to display his chops. Often unsuccessful in the beginning, yet self-assured to persevere past playing notes on a sheet of paper but to play notes based on instantaneous thoughts, raw emotions and passionate energy. This was the beginning of Parker finding his voice and developing his style that became known as bebop. Think of it as a long-distance sprint with unheard harmonies that travel through hills and valleys using altered terrain to arrive at a desired destination that can only be achieved through hours of consistent study.

Bryan Parker describes his grandfather's music as an awakening conversation, "I like the thought that people have concerning there was jazz before and after Charlie Parker. I define jazz before my grandfather as being more dance and entertainment - product driven music. I define my grandfather's works as productivity music… an effort to enhance and stimulate your mind. It wasn't the music of big money; large dancehalls, fine attire, big bands and overall money-spending. It was the music of sit-down and pay attention to what I have to say. I think that God inspired him to bring this conversation of love to a depressed time."

The effect of his music

Independently, and with collaboration from folks like Dizzy Gillespie, Max Roach and Miles Davis, Charlie Parker was expanding his sound and bebop was fast becoming the new type of jazz. However, just like in the emergence of Beethoven (classical), N.W.A. (hip-hop), and Kenny G. (smooth jazz), even though bebop had a growing fan base, the established and traditional artist and fans of the time were critical of the style.

Pianist Thelonious Monk was quoted as saying, "We wanted a music that they couldn't play." The word "they" is referencing the white big bandleaders of the time like Benny Goodman, Tommy Dorsey and Artie Shaw that were comfortable profiting from the "product music" that Bryan Parker describes above,

> "I define jazz before my grandfather as being more dance and entertainment - product driven music… It wasn't the music of big money, large dancehalls, fine attire… I think that God inspired him to bring this conversation of love to a depressed time."
>
> —Bryan Parker

"Swing music was a part of the product driven music era. It was big business, corruption and politically led."

Now, don't think that the emergence of bebop ended the infrastructure of the industry of music. It wasn't meant to be destructive. The business, the venues and the vices were still etched in the stone. But, the music that was inspired by Bird was revolutionary. It helped change how the music was con-



sumed, "The beauty of my grandfather's music was it made you stop and observe. It wasn't dance music. It was built around intimacy… it catered to smaller venues, quiet observation and

> "His music didn't just change the art of music, it changed art itself. "
>
> —Bryan Parker

provocative thought." However, starting in 1942, there was a two-year Musicians' Union Ban of all commercial recordings, a large portion of bebop's history was not detailed. Because of the ban, bebop had limited radio exposure and it architects had difficulty gaining notoriety. Not until 1945, when the recording ban ended, Parker's solo and collaborative pieces launched its effect on the genre of jazz.

Through his work, Charlie Parker helped create a style of music that African-American artist-owned, garnered attention, expanded the world of jazz, and ultimately built their musical livelihood.

Final Thoughts

As we look back on history, bebop was the footings for hip-hop music and is sewn into the fabric of the legacy of the historic 18th & Vine District. I asked Bryan if he thought his grandfather knew he was making iconic history with his music, "I'm not sure, but I think he knew he was different. I think he believed he was creating and expressing himself very differently from others. I truly believe that God used him for a purpose through his music"

Throughout my conversation with Bryan Parker, he emphasized spirituality and purpose when speaking about his grandfather. My last question to Bryan was what he wanted people to know about Charles Parker, Jr., "That he was a beautiful person. He is part of African-American history like Rosa Park, Dr. King, Malcom X and Barack Obama. His music didn't just change the art of music, it changed art itself. He was a Black visionary. He did amazing work in a time when America wasn't accepting of Black greatness."

In perspective, Charlie Parker died at the age of 35 which means he spent approximately twenty years of his life finding his passion, studying his craft, discovering his style, changing the game and speaking what his God placed on his heart to deliver to us. All this happening in the backdrop of the Great Depression and its aftermath plus engulfed in his own personal demons. Bird lived an impactful life. I think we should all try to be more impactful with our giving circumstances.



ANTONIO L. BURTON

About the Artist

Where it's typical to fall subject to dead-end traps, riddled with crime and classism in his small hometown of Decatur, IL, Antonio "Toni Picasso" Burton found his way through art, music and community. As a child, his mother allowed him to draw on the walls of their home. She embraced her son's talent and purchased sketchbooks and art supplies for Burton to further develop his kinship with artistic expression.

While in elementary school, Burton impressed his teachers and peers when he started to win several art shows at school and community events. Before long, Burton would find the joy in sharing his gift with others as he became involved in community development and promoting health awareness. Burton started helping area youth groups develop campaigns to combat drug and alcohol abuse and later he began working with Partners In Education, a not-for-profit partnership between the Decatur and Macon County, IL business community and schools in the area to develop "Let's Talk," a logo the group would later use to promote their drug resistance program. The image was used as a major marketing piece being featured on backpacks, public transportation, t-shirts, pencils, notebooks, etc.

As he moved on to college, Burton's interests lead his decision to study in the field of education as an elementary and high school art teacher. While in college he began to shift his focus on studio art, honing his skills in painting. One brush stroke at a time, he started his journey as a freelance artist and soon build his company, ALB ArtWork; which allows him to express his passion for art and music while working directly with the local community.

After graduating from college, Burton began his career as the art director for CTF ILLINOIS (CTF), a nonprofit that empowers adults with intellectual and developmental disabilities. One of Burton's many influences included implementing an art curriculum that helps individuals receiving support from CTF produce their own artwork and share the skills they've learned with their family and friends. His therapeutic approach assists the individuals with telling their story through art and creating their own masterpiece.

As a freelance artist, Burton works throughout the Kansas City region discovering new audiences and inspiring budding artists who attend his pop up galleries, painting classes and at the events he hosts to promote health and community involvement.



Antonio Burton, artist of Colorful Charlie P. Photo by Kendra Kemp



Burton sharing words of inspiration with young tourist. Photo by Kendra Kemp

Antonio "Toni Picasso" Burton

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August

For All the World to See Special Viewing

August 3 and 4
Noon – 7 p.m.
Black Archives of Mid-America



For All the World To See is a nationally touring exhibition from the National Endowment for the Humanities that examines the role that visual culture played in shaping and transforming the struggle for racial equality in America from the late 1940's to the mid 1970's. This compelling exhibition is free and open to the public through August 11. For more information email *glenn@blackarchives.org*

A Yardbird Homecoming

Friday, August 3
5 p.m.
American Jazz Museum

In celebration of Charlie Parker's birthday, the American Jazz Museum and First Friday on The Vine present a preview of DeBorah "Dee" Williams's record collection. This preview is an exploration of young Charlie Parker's life in Kansas City and his revolutionary jazz music in a one-day exhibition of the complete Dial Record Collection (Jazz to Classical). We will also welcome Chef Anita Moore of The Southern Steakhouse and Oyster Bar by Soiree to 18th & Vine. No cost to attend. Visit *www.americanjazzmuseum.org* for more information.

Charlie P. Pop Up Exhibit

Friday, August 3
5 p.m.
Mutual Musicians Foundation

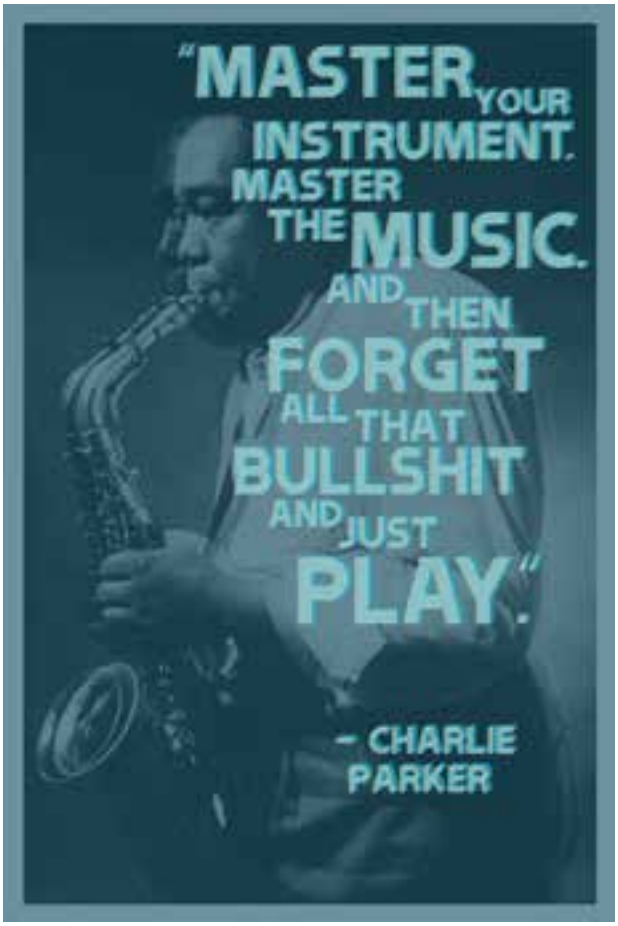
Meet the artist behind "Colorful Charlie P" and the Jam Magazine staff at this community event.

Charlie Parker's House Party

Friday, August 3
9:00 p.m.
Mutual Musicians Foundation

The party doesn't stop! You're invited to jam on at the historic Mutual Musicians Foundation. Enjoy live renditions of Charlie Parker's famous works. Mix and mingle with musicians and jazz enthusiast across the country at this free event.





Eliot Elisofon, Time & Life Pictures
Getty Images

Heart of America Hotdog Festival

Saturday, August 4
3 -11 p.m.
Negro Leagues Baseball Museum (NLBM)

Grillin' & Groovin' is the theme for the 2018 Heart of America Hotdog Festival. Created by the NLBM in 2013, the event celebrates the historical connection between our national pastime and baseball fan's favorite ballpark food: the hot dog. And, if you like Funk and R&B music then there will be plenty to keep you "groovin'" with a musical lineup that includes Cameo, the legendary band, most famous for its chart-topping hit "Word Up," headlines an All-Star roster of entertainment that includes SOS Band, Avery*Sunshine and national smooth jazz artists Lin Rountree and Marcus Anderson. General Admission and VIP tickets available. For more information, call (816) 221-1920 or visit *www.nlbm.com*

continued



Fresh Cut Fresh Start #FCFS 2018!

Sunday, August 12
The Know Joey? Foundation



It's Fresh Cut Fresh Start's decade-versary! We have been providing haircuts, school supplies, and community health information to youth in the metropolitan area for 10 straight years! We have now begun accepting sign-ups for the event. If you would like to pre-register your child(ren) or volunteer to help, please visit *www.knowjoeyfoundation.org*. The Know Joey? Foundation is the brain child of Joseph Thomas, a notable barber and entrepreneur within the Kansas City area. Already successful from his well-known barbershops, Joseph "Joey" Thomas wanted to create a non-profit that benefited young men in the community's inner city. Thomas knew he could make a difference in encouraging at risk male youth to make positive life changes and to strive for success through education and entrepreneurship.

Ernest Melton at Bayou on the Vine with Tivon Pennicott

Thursday, August 16
9-11 p.m.
Bayou on The Vine

Local talent Ernest Melton and New York-based, Grammy Award-winning saxophonist Tivon Pennicott will perform live at Bayou on The Vine. Join us for this free performance dedicated to the music and brilliant style of Charlie Parker, Jr.

September

Blue Monday Jam Session

Every Monday
5 p.m.
Blue Room Jazz Club

Bring your instrument and sit in at the weekly Blue Monday Jam Session – or just take in the sounds of one of Kansas City's best jam sessions. Each Monday night begins with a set by a featured ensemble and then we open the mic to interested musicians. Doors open at 5:00 pm, live music starts at 7:00 pm, jam session starts at 8 p.m. Arrive early to sign up!

One Mic Mondays

Every Monday
7 p.m.-Midnight
KC Juke House

Hosted by Singrayla. Open mic poetry. Must be 21 to enter. Find more information at *www.kcjukehouse.com*

Historic Late Night Jam Sessions

Every Friday and Saturday
1-5 a.m.
Mutual Musicians Foundation

We're keeping the history alive with our legendary Late Night Jam Sessions at the Mutual Musicians Foundation. Entered in the National Register of Historic Places and the Kansas City Landmarks Commission Register, since 1930, musicians and fans have gathered at the Foundation Friday and Saturday nights after midnight to jam into the early morning hours. Cover admission. For details, go to *www.mutualmusicianslive.com*.

One Librarian's Bold Leap into Wikipedia, and the Community-Building that Followed

by Kim Gile, Kansas City Public Library and Marissa Baum, American Jazz Museum

Hi, I'm Kim Gile, the Community Reference Manager at the Kansas City Public Library. In March, the American Jazz Museum, Kansas City Public Library, and Kansas City Jazz Orchestra (KCJO) came together to host a Wikipedia Edit-a-Thon in the hopes of crowdsourcing content centered around Kansas City's rich culture and history of jazz.

So what is an Edit-a-Thon you ask? It's an event where people get together and edit Wikipedia and other online sources of reference. Usually, the efforts are center on a certain topic that is underrepresented. For example in 2011, Wikimedia found that less than 13 percent of its contributors are female. In response, the Art+Feminism initiative was launched. Now, five years strong, the Art+Feminism initiative has participation from groups and institutions across the world.



Jason Goudeau and Paul Roberts concentrate on their chosen articles
Photo courtesy American Jazz Museum

As I explored my involvement with Wikipedia, I realized there was a significant lack of information about Kansas City's jazz scene and the lightbulb went off. We needed to host our own Edit-a-Thon and jazz would be the topic.

We coordinated with the Online Computer Library Center, Incorporated (OCLC), and Monika Sengul-Jones, their Wikipedia contractor. We wanted to incorporate musicians into the project; in addition to scholars, local jazz fans, and anyone else who wanted to participate in this inaugural event. We scheduled for a time most musicians wouldn't be gigging, sought out snack donations and even a source for appropriately themed cocktails.

The library provided laptops and resources consisting of books and printed articles. Editors could use whatever caught their interest and use that reference as a citation as they built and edited their articles.



Resources shared at the Edit-a-Thon
Photo courtesy American Jazz Museum

Wikipedia had a lot of the resources we needed, including a "How to Run an Edit-a-Thon" guide and we relied on Sengul-Jones for additional support; including the creation of a training presentation for first-time editors. She also flew in to Kansas City from Seattle to help us with training and logistics the day of our event!

continued





Paul Roberts and Clint Ashlock take a break from editing to play a couple crowd favorites
Photo courtesy American Jazz Museum

We also did initial research and created a list of suggested articles that we knew could use some help.

Most of the attendees did not have a Wikipedia account when they arrived so we created accounts for them. Our goal was to create a positive experience for first-time editors, build comfort levels and grow excitement for future events. We even encouraged musicians to bring their instruments and take a break between editing to have some impromptu jam sessions. Both the signature cocktails and the live music were a big hit.

All said and done, we had about 30 editors attend the event. We made 36 total edits to existing articles and created 12 brand new articles on topics that weren't previously represented. We added nearly 3,000 words to Wikipedia, and collectively, built community, taught digital literacy skills and assisted in sharing Kansas City's jazz with the world.

We'd like to thank Monika Sengul-Jones at the OCLC for sharing her expertise and endless encouragement. The partnership between the American Jazz Museum and Clint Ashlock with KCJO was powerful. Many thanks to Mike Shannon and Jamie MacAninch of Restless Spirits Distilling Company, for your support of the event and signature cocktails!

Oh... and yes, we're going to do it again. Keep your eyes and ears open for news of our next Edit-a-Thon!

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- ★ James and Sarah Weitzel

The Rhythm Section: From the Mutual Musicians Foundation

by Julien Cady

At any nightclub, bar, concert venue or late-night spot around the world, you will find a gatekeeper of sorts.

At times they can be a jovial figure, illuminated by the neon lights of the exterior or light leading from the entryway of the building. On other occasions the person is an ominous specter, hovering around the exterior of the place. However, they are stationed, positioned or posted, they serve the same purpose. Part customer service, part crowd controller, part intoxicated, obnoxious, aggressive rabble-rousing patron wrangler… is the doorman.

As I approach 1823 Highland Avenue (better known as the Mutual Musicians' Foundation) in Kansas City's Historic 18th & Vine District on a humid July morning (the foundation opens at 1 a.m. and doesn't close until 5 a.m.), I hear an authoritative yet courteous voice exclaim, "ID's ladies and gentlemen!" It's the voice of one of the Mutual Musicians' Foundations doormen, PL.

PL is a well-known figure around the Kansas City nightclub and bar scene. He's a recording artist, talent manager, and bartender. But tonight his only job is to admit or deny patrons entry into the Foundation. "The doorman can make your night or break your night," said PL.

Just inside the main entrance of the historic structure, I'm confronted by a rather imposing figure. Standing in the lobby, just in front of the entry to the main bar area with arms folded, is who regulars and staff refer to as Big Mark. A serial entrepreneur (whose endeavors include Bulldog breeding) Big Mark's main responsibility is to ensure that patrons pay the cover, and if needed, are removed if they become unruly or behave in a way that is a hazard or annoyance to staff or other patrons.

Together PL and Big Mark control the flow of partygoers, asses the energy of the people in the venue, and keep an eye out for issues that could arise during the .

Over the three hours, I was at the Foundation I witnessed a lot. From lovers quarreling over the unsolicited advances of another, to a guy who had clearly reached his limit, was cut off from his tab then politely escorted to a chair where he could collect himself and wait until his companions were ready to leave. However, one particular event stood out from the rest and summarizes the role of the doorman.



PL and Big Mike. Photo by Donté

Around 3:30 a.m. I witnessed a guy walk (more like stumble) up to the front steps of the Foundation. As he approached, I observed PL and Big Mark sizing him up as to determine whether he had "one too many" to enter. Without any further prompting, they looked at each other, shook their heads and said in unison "Naw man. Not tonight."

Without protest, the guy sat down on the steps and summonsed an Uber. And that is the mark of a good doorman. Someone who has a sincere concern for the safety of the people by keeping the patrons, venue, and environment enjoyable, entertaining and most of all safe

Kansas City Jazz Orchestra Goes to Europe

by Clint Ashlock

It's not every day that you get to play in front of 40,000 rabid jazz fans. It's also not every day that you get to represent and celebrate your city and its cultural heritage 5,000 miles away. It is exceedingly special to be able to do them at the same time. That's exactly what happened when the Kansas City Jazz Orchestra (KCJO) took their first trip abroad in May, visiting Hannover, Germany and Szczecin, Poland.

A Sister City to Kansas City, Hannover is often overlooked in favor of Berlin, Munich, or Cologne. But it has a cultural and historical depth combined with an immediately noticeable warmth and a great love for jazz music. Through a partnership with Sister Cities of Kansas City,



Photos courtesy Kansas City Jazz Orchestra





Photo courtesy Kansas City Jazz Orchestra

KCJO received an opportunity to play "Enercity Swinging Hannover," a vibrant open-air festival in its 50th year. There's a yearly selection process, and KCJO was chosen along with four other bands from Sweden, France, Germany and New York. This year the festival drew in the nearly 40,000 concert-goers, and it seemed like all of them were dancing to a concert of new arrangements of classic Kansas City tunes, and some jump blues re-imaginations out of the library of Louis Jordan, Ray Charles and the like.

As is generally the case overseas, we were treated be well. We met the mayors and councilmen of Hannover in the beautiful Town Hall (one of three buildings that survived World War II), and celebrated the opportunity to represent Kansas City's music to anyone the group encountered. There is something uniquely great about being put in that position, especially at a time when our hometown is seemingly working through a bit of turmoil in the jazz community. We had conversations about this, with a sobering and promising perspective of being in a city that continues to work to overcome complete

continued



destruction and emerge as the shining cultural beacon it strives to be today.

The Kansas City Jazz Orchestra is no stranger to crowds. We play a concert season at Helzberg Hall in the Kauffman Center For the Performing Arts, and have played festivals (Prairie Village, 18th & Vine, et. al), but the size of a 40,000-person audience looming behind the festival gates instills a massive rush of excitement, and Kansas City was well-represented on the musical front. From the very first notes played, the patrons were swing dancing and cheering; nearly losing their minds at a raging tenor battle between Doug Talley and Brad Gregory - the Germans like it when you take the music outside, and those flurries of notes propelled by the deep swing of the rhythm section (drummer John Kizilarmut, bassist James Albright, pianist Charles Williams, and guitarist Rod Fleeman) sent them into a frenzy. Afterward, it was nearly laughable, how many people were scrambling for autographs and selfies with guys in the band. We definitely don't get that in the States!





Photo courtesy Kansas City Jazz Orchestra

Photos courtesy Kansas City Jazz Orchestra



After our time in Germany, we loaded into a tiny bus (well, tiny for 18 guys that eat too much barbecue) and headed to Szczecin, Poland. In a slightly different course of events, our two gigs in Poland were created solely by the genius of Deborah Brown. My favorite singer on the planet alive today. Deborah caught wind of KCJO going to Germany, and invited me to coffee to discuss our joining her in Szczecin after our time in Hannover. I feel like when *Deborah Brown* comes calling, you always say, "Yes!"

Deborah, along with saxophonist and visionary Sylwester Ostrowski, have been building relationships between the international jazz scene and Szczecin over the course of several years. In 2018, they succeeded in bringing the music of Kansas City to a several-month-long festival, including Bobby Watson, Hermon Mehari and others. More so than just bringing music, this venture has been about building cultural bridges between Szczecin and other places. Deborah told me there would be digni-

continued on oage 28

THE PARKER QUESTION

Dear Mr. Parker, would you extend me the courtesy of a moment?
You see I have a question about myself, my worth and my purpose.
I figured you'd be the one to confide because of your experience
with the same issues in which I seem to reside.
You and I are from the same place.
A town where the culture seems to dictate a desire to be great but a tendency to play it safe.
A constant state of hope that inflates followed by despair that deflates.
Fluctuating between common sense, ignorance, deep sins, and repentance.
Like you I am an artisan of sorts.
Using my words to create cadence, shifting minds creating vibes that cause spines to contour.
Walking the fine line between gravity and insanity.
Blessed with a gift that's straddles a curse.
I was warned that to escape the fate you bore, you had to move across
the land to a space that could appreciate your score.
Yet as I stand beside your resting place gazing at the stone.
I bare witness to your return and anticipate you and Ms Addie at heavens door.
Struggling to resist being submerged in a fountain that drowns my cool.
Has me asking the question, should I remain.
Or like you gather my jewels and move.

Folly Jazz News: Ramsey Lewis Leads The Folly's 36th Jazz Season

by Gale Tallis

We're spiffing the place up for Ramsey and you.

As I write this, the Folly's doors are closed as this landmark theater undergoes a $2.5 million renovation – not its first… we opened in 1900, after all – so we'll look even better when you join us for our 36th season of jazz. We kick off a year of modern legends on September 27 with Ramsey Lewis. Among the names coming up: Joshua Redman, Arturo Sandoval, Kurt Elling, Larry Carlton, and the Yellowjackets.

A season ticket or two, clearly, is the best way to enjoy jazz in our freshly-coiffed interior. But just in case your preference is to pick and choose, let's take a little bit closer look at the 2018-19 exceptional lineup.

Ramsey Lewis and the Urban Knights

Thursday, September 27, 2018

In April, when Ramsey Lewis was announced as headliner of this year's Chicago Jazz Festival, a headline in the Chicago *Tribune* called it his "farewell" concert: "'It's time,' said Lewis of his planned retirement."

Then, before playing the Playboy Jazz Festival in Los Angeles in June, Lewis told an interviewer, "I was considering retiring. I'm 83 and in good health with a lovely wife and family.… Recently, it just so happened I had three weeks off. I thought, 'Let me see what retirement feels like.' So, for three weeks I bounced around the house, read, listened to music, went out to dinner with my wife and friends. It got boring. I missed playing.… I'm playing a date in Chicago on September 1. At the time I booked this date, I said it would be my last concert in Chicago. Maybe I'll continue…or maybe not."



We have good news. Ramsey Lewis has at least one more Kansas City visit booked. And it's on our stage.

Ramsey Lewis has over 80 albums under his name, recorded over the last 60 years. He won his first gold record and a Best Jazz Performance Grammy award for his swinging version of Dobie Gray's hit, "The In Crowd." He topped the pop charts with his versions of "Hang On Sloopy" and "Wade In the Water." He's an NEA Jazz Master who has recorded with Nancy Wilson, Earl Klugh, Dave Koz, Earth Wind & Fire and…well, *Jam* doesn't give us enough space to list everyone.

In 1995, Lewis started Urban Knights to collaborate with other jazz musicians and expand the music. In August, they record a new album (this doesn't sound like retirement to me) and that's the group he's bringing. The ensemble includes Henry Johnson on guitar, Joshua Ramos on bass, Charles Heath on drums, Tim Grant on keyboards and Ramsey Lewis.

Ramsey Lewis and the Urban Knights start at 8 p.m. on Thursday, September 27. Season tickets are on sale now. Individual seats are available beginning on August 13th and start at $20. Call 816-474-4444 or visit *follytheater.org*.

Larry Carlton Quintet

Friday, October 12, 2018

Larry Carlton discovered jazz guitar while hearing Joe Pass. He then discovered the music of Barney Kessel, Wes Montgomery and B.B. King.



That's not a bad start.

Carlton joined The Crusaders in 1971 and recorded with them on 13 albums. He was part of the group FourPlay. He's backed Quincy Jones, Herb Alpert, Bobby Bland, Joni Mitchell, John Lennon and Michael Jackson. In fact, he was on over 3,000 sessions before winning a Grammy award for instrumental performance for the theme to "Hill Street Blues."

Larry Carlton brings over three decades of artistry and experience to our stage on October 12.

The Yellowjackets

Friday, January 18, 2019

The Yellowjackets are synonymous with fusion, delightfully mixing jazz and rock with a dash of R&B. Initially they were the group surrounding guitarist Robben Ford. Today, The Yellowjackets includes pianist Russell Ferrante – he's recorded



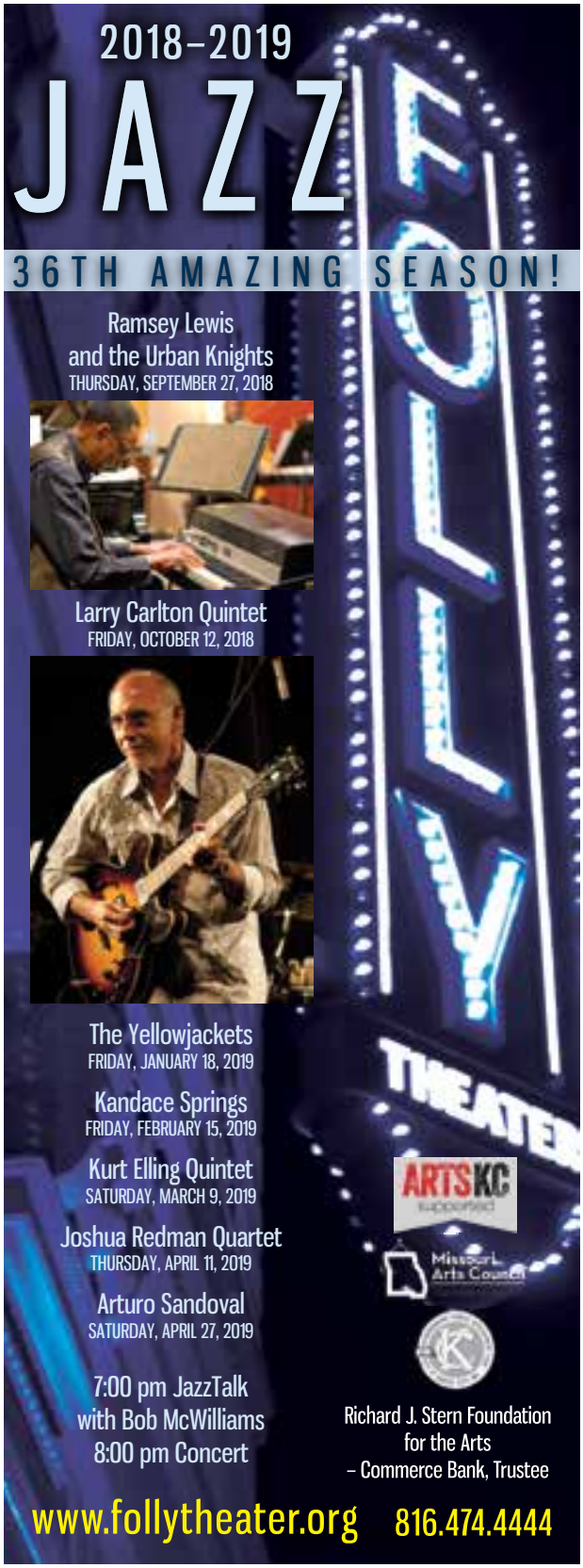
with Diane Reeves and Bobby McFerrin – drummer Will Kennedy – he's toured with Lee Ritenour – saxophonist Bob Mintzer – he was a regular with the Thad Jones/Mel Lewis Big Band – and bassist Dane Alderson – he's in the West Australian Symphony Orchestra.

They're recording a new album in September. In January, they'll take the Folly stage.

Kandace Springs

Friday, February 15, 2019

Kandace Springs is a 27-year old singer, songwriter and pianist whose music you may not yet know. Trust me, you'll want to know her. Billie Holiday, Ella Fitzgerald and Nina Simone are her heroes, but her blend of jazz, soul and pop creates a style





all her own. "I would like to be known as one of the younger people that are keeping jazz soul alive and vibrant," she says.

In February, Kandace Springs will be this season's Spotlight Artist.

Kurt Elling Quintet

Saturday, March 9, 2019

With a baritone voice spanning four octaves and mastery of vocalese – writing and performing words over recorded improvised jazz solos – The New York *Times* has said that "[Kurt] Elling is the standout male vocalist of our time." The Washington *Post* wrote, ""Since the mid-1990s, no singer in jazz has been as daring, dynamic or interesting as Kurt Elling. With his soaring vocal flights, his edgy lyrics and sense of being on a musical mission, he has come to embody the creative spirit in jazz." *JazzTimes* added, "If there is a royal bloodline of male jazz singers, I'd suggest it progresses from Satchmo to Mel Torme to Jon Hendricks to Mark Murphy to Kurt Elling." He has won the *DownBeat* Critics Poll 14 consecutive years.

Kurt Elling promises to be one of this jazz season's highlights in March.



Joshua Redman Quartet

Thursday, April 11, 2019

Joshua Redman burst onto the jazz scene in the 1990s and remains one of the music's most acclaimed saxophonists. His style ranges from straight ahead jazz to fusion and funk. He has recorded with names like Dave Brubeck, Ray Brown, Chick Corea, Elvin Jones, Christian McBride and Brad Mehldau. That's just scratching the surface and doesn't include more than a dozen albums he's released under his own name.



Joshua Redman brings his trio to our stage in April.

Arturo Sandoval

Saturday, April 27, 2019

Trumpeter Arturo Sandoval is one of the most recognized names in jazz today. Born in Cuba, Sandoval became a protégé



of jazz legend Dizzy Gillespie. He has won 10 Grammy Awards and an Emmy. In 2013, President Barack Obama awarded him the Presidential Medal of Freedom.

His performances are consistently among the most dynamic and energetic you'll see on a jazz stage. He concludes the season on our stage next April.

Season tickets are on sale now. Tickets to individual shows go on sale on August 13. Call 816-474-4444 or visit *follytheater.org*.

OFF THE VINE SPECIAL EVENTS

Bayside Summer Nights: 'Bird' On The Bay

Thursday, August 9
7:30 p.m.
Embarcadero Marina Park South; San Diego, CA



"Bird" on the Bay: A Charlie Parker Tribute featuring Charles McPherson. Charlie "Bird" Parker, the innovator of bebop, speaks to all jazz musicians

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and music aficionados. His pioneering explorations on alto saxophone, playing complex lines over challenging harmonies, resonate to this day. Our special guest for this tribute is modern sax master Charles McPherson, famous for his work with Clint Eastwood on the Parker biopic, "Bird." *www.kpbs.org*

Chasing Bird: The Impact of Kansas City Music Genius Charlie "Yardbird" Parker

Thursday, August 16
6 p.m.-Reception, 7:15-Panel Discussion
Nelson-Atkins Museum, Bloch Bldg.

This year's opening event is in collaboration with The Nelson-Atkins Museum of Art, and its popular Third Thursday festivities. The panel will explore the myriad of jazz greats who were inspired by the indelible impact of Charlie "Yardbird" Parker … and why they, "chased the bird." The event is free and open to the public. Panel discussion seating is limited so reservations are required. Visit www.charlieparkercelebration.com.

Charlie Parker Celebration at the Black Dolphin

Thursday, August 16
7 p.m.
Black Dolphin

Venture into one of the newest jazz spots in Kansas City. Check out the Black Dophin as we continue the Charlie Parker Celebration all month long! No cost to attend.

Support Live Jazz in KC
Mike White
Jam Supporter
816.753.9200
mike.white1940@gmail.com
A Sustaining Partner

Charlie Parker Celebration at HUSH Speakeasy

Wednesday, August 22
9 p.m.
Hush Speakeasy

Connect with "Bird" lovers and jazz enthusiasts at this brand new speakeasy spot. Hear the Herschel McWilliams Trio jam all night at this location that will not remain a secret for too long... No cover.



Image credit: NY Charlie Parker Festival City Parks Foundation, New York, NY

Charlie Parker Jazz Festival

August 23-26
Marcus Garvey Park; Harlem, NY
Tompkins Square Park; Manhattan, NY

Each year we assemble some of the finest musicians in the world who reflect Charlie Parker's musical individuality and genius, to promote appreciation for this highly influential and world-renowned artist. In 2018, we will present the 26th edition of the Charlie Parker Jazz Festival, a vibrant – and free – celebration of jazz in New York, bringing together storied, veteran players and the next generation of jazz artists. *www.cityparksfoundation.org/charlieparker*

Open Spaces 2018

Courtesy: www.openspaceskc.com/the-village/

Every weekend, from August 25 through October 28, Open Spaces visitors can explore a variety of art offerings at the



Village in Swope Park. Take in a dance or music performance, grab a snack, enjoy family activities or browse through the pavilions designed by some of Kansas City's finest architects. Although we're thinking globally, we're focused locally and welcome Kansas City makers to participate in this unique experience.

Take a look at the jazz lineup for Open Spaces 2018.

Sunday, August 26
Kansas City Jazz Orchestra

Led by artistic director Clint Ashlock, the Kansas City Jazz Orchestra will present a concert of music by Mary Lou Williams



(1910-1981), one of the greatest jazz composers, arrangers and bandleaders of the 20th century, who was also a longtime resident of Kansas City. Hard-swinging yet laid back. Spontaneous and bluesy. This show will feature Williams' spectacular music and a special dedication to everyone under each zodiac sign. The program will include some of Williams' best-known shorter songs, as well as long-form compositions, including the legendary but rarely performed, Zodiac Suite.

Sunday, September 2
The People's Liberation Big Band

The People's Liberation Big Band of Greater Kansas City was initiated in 2006 by Kansas City musician and composers Brad Cox, Patrick Alonzo Conway, Matt Otto, Forest Stewart,



Jeffrey Rickman, Roger Wilder, Nick Howell, Jeff Harshbarger, Gerald Spaits, Mark Southerland, Bill McKemy, Peter Lawless, Hunter Long, Russell Thorpe, and others. This 15-piece jazz ensemble that performs in both seated formal settings as well as more site-specific deployments for outdoors events.

In honor of Labor Day, PLBB will present a one-day only concert program based on the theme of work. .

Saturday, September 22
KC Rumba Collective

The Kansas City Rumba Collective has been going on locally since the early 1980s, when Cuban musician Augustín

continued on page 26



Stage Door Live! Dori Rubbicco with John Harrison Quintet





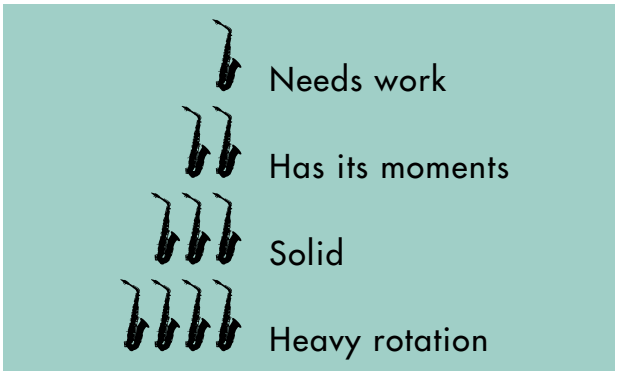
Jazz mixed with R&B was my first impression of listening to the whole project. The intro cord on Roman Sun reminded me of a 90's R&B track but quickly shifted gears to a blues and jazzy feel.

The John Harrison Quintet took a little bit of a backseat when Dori Rubbicco contributed the vocals for the second song "Imagine." Her strong alto voice entered the track confidently, giving a joyful boost to the project. The switch in sound adding the saxophones on "Two Kites" was sultry and chic.

I'm sure the remake of the Shirelles 1960's hit "Will You Still love me Tomorrow" made Rubbicco's mother proud. The ending track "That's All" was a clever, playful double entendre speaking on the promises of a budding love. Although it was the end of the album, it was the beginning of my love affair with Dori Rubbicco. Her final track says that's all, but we certainly know this will not be the last time we hear from Dori Rubbicco.

—Serenity Speaks

Serenity__Speak *Serenity__Speak*



Kevin Connor and Swing 3P0 Doin' the New Lowdown





Out the gate this album hits you with a historic sound with the first track, "Mt. Baker Bounce."

When I heard "Mt. Baker Bounce," I felt as if I was a character in the book of 1920's fiction, "The Great Gatsby," watching Gatsby chasing his true love, Daisy… particularly the party scene where there was a room full of people, dancing dressed in swing attire.

The project is ingrained with dance tunes and fun innuendos that can be played for any music lover. The band, Swing 3P0 connects old school jazz and funk in the collection's harmonies. Their rendition of Duke Ellington's original composition "It Don't Mean a Thing (If It Ain't Got That Swing)" gave this work a pop that was fresh and unexpected.

This project would be a perfect pick for a birthday party or a formal affair. Kevin Connor and Swing 3P0 "Doin' the New Lowdown" lives up to its name and will have the listener swinging.

—Serenity Speaks

Serenity__Speak *Serenity__Speak*

Matthew Brewer: Solo Conception

A truly satisfying set of jazz standards on solo guitar, I have listened to this album a number of times, and I feel I may never tire of this deftly ordered assemblage of songs.

Brewer's sparse but energetic style is highlighted on this album. It's a tasty, minimalistic approach, using just a few notes to say much, and he strums new life into these staple tunes, tunes it's obvious he has consummately mastered and knows as well as childhood friends.



Brewer said, although he's been playing these tunes a long time now, he now has "established a new connection with them and wanted to document the beginning phase of a new relationship, in a sense…a 'snapshot' of (his) new conception of the tunes." There is a freshness to the songs, a re-envisioning. Their sparseness is remarkable, and Brewer mentions how he admires Bill Frisell's "economic approach," a strain that is heavy in this album, along with the influence of Jim Hall, John Scofield, and Pat Metheny.

A few of the tunes on the album are composed by pianists, and Brewer notes that these tunes helped "expand (his) sonorities," since they can be difficult on guitar, requiring an extended technique. These include "Blue Monk" and the Bill Evans tune "Time Remembered."

Some of my reflections on the album include the following: "Somewhere over the Rainbow" is one of my favorites. The bridge is pure magic, full of quiet urgency and promise. Brewer captures the spirit of those plaintive, hopeful upward runs. ||| The vibrato on "All Blues" is like the buzzing of a heavenly insect. ||| With its bright, warm sound, "Girl from Ipanema" shines particularly in the passage "tall and tan and young and lovely," and sounds made for the beach. ||| Brewer's playful, halting rendition of "Blue Monk" sounds like the last song of a long gig, when you're a little tired, but still full of fire. The feel is spot on, as is the interpretation.

Brewer has been playing abroad and on cruise ships for some time now, but he returns to KC on occasion, and he plans a reunion project with composer/pianist/bandleader Brad Cox in the near future. Be sure to catch him then or get Brewer's album on Amazon music in the meantime.

—Kevin Rabas

New Artist Review: James D. For the Soul (Feelin Myself)



Imagine taking a cruise on a Friday night and you decide to listen to some feel-good music.

"Feelin Myself" by James D. reminds me of what I would pop in my radio, or in this case, iPhone or iPad. The catchy hook, rambunctious beat with the mix of piano and vocals remind me of summertime in Kansas City. The energy is sassy, cutting edge and unlike anything you will hear in modern hip-hop.



James D. has done it again creating something that is funky, mature, and blurring the lines of "traditional hip-hop." This project showcases his most recent style of infusing jazz into hip-hop; setting himself apart from hip-hop artists in Kansas City. As the genre is generally associated with grit, the streets or hustling, "Feelin Myself" does nothing of the sort. The title track makes you do more than *feel yourself.* It makes you move, reminisce and chill.

The single "Black Bouquets" tells the story of the reward that comes from chasing your dreams and sending your haters a silk-lined sentiment that you're now smelling the sweet scent of success.

James D. talks about taking sips of champagne, smoking, and moving to higher levels in life. This artist emerges as a new person and is looking at his triumph over his past. The breakdown with the sultry saxophone feature by Ernest Melton and main melody at the end of the track ensure that subject ascends into bliss despite his previous pain. This track is an excellent B side to the mellow "Feelin Myself" single.

This project definitely speak to the soul.

—Serenity Speaks

Serenity__Speak *Serenity__Speak*
Serenity.speaks@yahoo.com

Rare Video Review Charlie "Bird" Parker… Greatly, Smooth Then and Now



There is something about the performance of a legend.

Hearing them sing, play or perform their music… witnessing the mannerisms and the greatness is fascinating.

Unfortunately, oftentimes we don't realize the greatness

until that person is gone. I have seen several not recognizing their respective impact until post death. Whitney Houston, Grover Washington, Jr., Prince, Tupac and Michael Jackson are just a few who are gone too soon in my lifetime.

I wonder if people realized the greatness of Charlie "Bird" Parker as they watched his live performances (a rare video included in the link below) from his prime in 1951. The story of his life as a jazz composer and musician with unparalleled improvisational skills has been told many times, and his musical repertoire is quite extensive and well published. At the time of this video, the Kansas City native and saxophonist was a relatively young man at the pinnacle of his career. Parker was 34 when his life ended in March of 1955.

In the short clip, you get to hear Parker speak after he received the 1951 Downbeat Award for being the top "alto sax man." Parker would go on to perform the song Hot House with Dizzy Gillespie that starts with them displaying their fast paced, high-energy sequenced playing that the two were famous for at the time.

From the beginning of his solo at the 1:28 mark, Parker's mastery of bebop is on full display from his first riff untill the last phrase almost :30 seconds later. Calm and cool in demeaner, Parker's sound is poised and polished as the notes dance from his horn with the precision of a surgeon, each masterfully chosen often utilizing the complex alternative sax note fingerings with the greatest of ease. While this isn't his best performance, it is a very rare one of him caught on video.

As a sax player, I utterly appreciate seeing this rare piece of video art. I had heard that Parker made improvising on the highest level seem easy, but seeing it is believing. Watching this is a true treat. WOW!

I wonder if the people watching live then appreciated Bird's greatness as much as we can now.

Video Link: *https://youtu.be/tJYO6_t4d08*

Bonus video - Charlie Parker & Coleman Hawkins 1950: *https://youtu.be/Ta_UByyi4Z0*

—B. Graves, Sr.

OFF THE VINE CONTINUED FROM PAGE 23

Romero-Diaz emigrated to Kansas City, bringing with him a unique Afro-Cuban sound. Romero-Diaz shared his passion for Cuban music every Sunday afternoon at Loose Park, and since his passing in 2014, his daughter Miko Spears has kept the flame going. At Swope Park the Collective will perform The Romero-Diaz Project every Sunday beginning September 2.

Sunday, September 16
The Marcus Lewis Big Band

The Marcus Lewis Big Band has a new unit called "Brass and Boujee." It is a collaboration between Marcus Lewis, and two emcees, Kemet the Phantom and Kadesh Flow. The collaborative performance will combine hip hop and big band jazz sounds. Marcus Lewis, a trombonist and arranger will be presenting full jazz band arrangements of original songs from Kansas City emcees Kemet the Phantom and Kadesh Flow. The Marcus Lewis Big Band is an 18-piece jazz ensemble that plays original music, and is based in Kansas City. Its members are Kansas City's "top call" jazz section players, and improvisers. The band is gearing up for their album release entitled "Brass and Boujee" on August 25.



Saturday, September 22
Nouveau Noir



James D aka James D Conqueror aka James McGee presents Nouveau Noir, a performance art event that seeks to explore the historical past and illuminate its influence on contemporary black American music, dance, art and culture. With James as vocalist, supported by a five-piece band and multiple poets and dancers, the performance will take the form of a musical revue whose trajectory embraces jazz, blues, soul, hip-hop, rock 'n' roll, and spoken word performance, while also incorporating projected films drawn from African-American history.

LOCAL LIVE JAZZ & BLUES

18TH & VINE

J Bayou on the Vine
1601 E. 18th Street 816-599-7812
Fri. - Sat. — Live music 8:00 p.m. - 12:00 a.m.

J The Blue Room
18th & Vine 816-474-2929
Mon. — Blue Monday Jam
Thur. - Sat. — Live Jazz

J Kansas City Blues & Jazz Juke House
1700 E. 18th Street 816-472-0013
Thurs. - Open Jam session 7:30-11:30 p.m.
Fri. - Live Band 6:00 - 10:00 p.m.
Sat.- Live Band 5:00 - 9:00 p.m.

J Mutual Musicians Foundation
1823 Highland 816-471-5212
Fri. - Sat. — Late Night Jazz 1:00 a.m.

DOWNTOWN

J Black Dolphin
1813 Grand 816-215-2954
Fri. - Sat. – Live Jazz 7:00 p.m. - 1:00 a.m.

J The Brick
1727 McGee 816-421-1634
Live Jazz & Eclectic

J The Chesterfield
14th & Main 816-474-4545
Wed. — West Coast Swing
Fri. — Swing
Sat. — Salsa

J Corvino's Supper Club
1830 Walnut 816-832-4564
Tues. – Fri. – Jazz Soloist 6:00 - 9:00 p.m.
Fri. – Sat. – Jazz, Latin 9:30 p.m. - 12:30 a.m.

J Green Lady Lounge
1809 Grand 816-215-2954
7 days a week — Live Jazz

J Hush Broadway
1000 Broadway, Suite ..... (913) 203-9884
Thurs. — live music 7:00 p.m. - 3:00 a.m.
Fri. — Live music 9:00 p.m. - 3:00 a.m.
Sat.-Sun. — Live music 8:00 p.m. - 3:00 a.m.

JB The Kill Devil Club
14th & Main 816-588-1132
Fri. - Sat. 8:00 p.m - 1:00 a.m.

J Majestic Restaurant
931 Broadway 816-221-1888
7 days a week — Live Jazz

JB The Phoenix
302 W. 8th Street 816-221-jazz
Tues.-Thurs. – Live music 7:00 - 11:00 p.m.
Fri. - Sat. — Live Music 4:30 p.m. - 1:00 a.m.
Sat. - Sun. – Live Music 10:00 a.m. - 2:00 p.m.

B Prohibition Hall
1118 McGee 816-446-7832
Thurs. — Blues Jam 7:00 p.m.

J Reserve Reataurant & Lounge Ambassador Hotel
1111 Grand Blvd 816-298-7700
Sat. — Live jazz 8:00 - 11:00 p.m.

J The Ship
1217 Union Avenue 816-471-7447
Thurs. — Live Jazz 9:00 p.m. - 1:00 a.m.

J Tank Room
1813 Grand Blvd 816-214-6403
Mon. — Live Music 8:00 - 11:00 p.m.
Sat. — Live Music 8:00 p.m. - 1:00 a.m.

J Yj's Snack Bar
128 W. 18th Street 816-472-5533
Wed., Thurs., and Sun. — Live Jazz

MIDTOWN/WESTPORT

J Californos
4124 Pennsylvania 816-531-1097
Live Jazz

JB Jazz - A Louisiana Kitchen
39th & State Line 816-531-5556
Mon. - Sat. — Live Music, 7:00 p.m.

B The Levee
16 W. 43rd St..... 816-561-5565
Wed. - Blues Jam 8:00 p.m.
Thurs.- Sat. — Live Music

JB Westport Coffeehouse Theater
4010 Pennsylvania 816-756-3222
Wed. - Thurs. — Live Music

B Westport Saloon
4112 Pennsylvania 816-960-4560
Mon., Thurs. — Live Blues 9:00 p.m. - 1:00 a.m.
Tues. — Blues Jam 10:00 p.m.

PLAZA

J American Slang Modern Brasserie @ InterContinental Hotel
401 Ward Parkway 816-303-2945
Sundays: Jazz Brunch w/Jessica Page Duo 10am-2pm
Tues. – Thurs. Live Music 7-11pm
Fri, - Sat. - Live Music 8:00 - Midnight

J Café Trio
4558 Main Street 816-756-3227
Tues. - Wed. — Live Jazz 6:00 - 9:00 p.m.
Thurs. - Sat. — Live Jazz, 6:30 - 9:30 p.m.

J Eddie V's
700 W. 47th St 816-531-2537
7 days a week – Live jazz in the lounge

J Parkway Social Kitchen on the Plaza
616 Ward Parkway 816-214-5616
Live music every Thurs. - Sat.

J Raphael Hotel, Chaz Restaurant
325 Ward Parkway 816-756-3800
Mon. - Sat. — Live Jazz
Sun. — Jazz Brunch 10:00 - 1:00

NORTH

J Cascone's North
3737 North Oak Trfy. 816-454-7977
Sat. — Live Jazz

B Frank James Saloon
10919 MO-45, Parkville 816-505-0800
Thurs. — Open Mic 7:00 p.m.

B The Hideout
6948 N Oak Trafficway
Gladstone 816-468-0550
Mon. — Blues Jam 7:00 p.m.

J Johnnie's Jazz Bar & Grille
1903 Victory Dr, Liberty .... (816) 792-2675
Su-Th 11a–10p
F-Sa 11a–11p

JB Johnny's Back Yard
1825 Buchanan, NKC 816-985-1157
Fri. - Sat. — Live Music 9:00 p.m. - 12:00 a.m.
Sun. — Blues Jam 7:00 p.m.

J Repeal 18th
1825 Buchanan St., NKC.... 816-527-9819
Wed. - Sat. — Live Music

J Soirée New Orleans Bistro
14121 Earthworks Drive
Smithville 816-476-6002
Fri. – Sat. — Live jazz 5:30 - 8:30 p.m.

J Jazz B Blues

EAST

B B.B's Lawnside BBQ
1205 E. 85th Street 816-822-7427
Tues. - Sun. — Live Blues
Sat. 2:00 - 5:30 — Jazz & Blues Jam w/Mama Ray

B Bodee's BBQ & Burgers
522 S Main, Grain Valley.... 816-867-5511
Fri. — Jam 8:00 p.m.-12:00 a.m.
Sat. — Live Blues 8:00 p.m.

B Daily Limit
523 E Red Bridge Rd 816-942-0400
Fri. — Live Blues 8:00 p.m. - 12:00 a.m.

B Dirty Harry's
3100 MO-7, Blue Springs.... 816-224-2779
Wed. - Fri. — Live Blues

B Joe's Standard
1204 NW Hwy 7,
Blue Springs 816-228-4878
Wed. — Jam 7:30 - 11:30 p.m.

B Knuckleheads
2715 Rochester Ave..... 816-483-1456
Wed. - Sun. — Live Music
Sat. - Sun. — Blues Jam 1:00 p.m.

B Konrads Kitchen
302 SW Main,
Lee's Summit..... 816-525-1871
Fri. — Live Blues 8:30 p.m. - 12:30 a.m.

J The Piano Room
8410 Wornall Rd..... 816-363-8722
Fri. - Sat. 8:00 - 12:00 — Dave McCubbin

SOUTH

J Bristol Seafood Grill
5400 W. 119th St 913-663-5777
Sun. 5:00 - 8:00 — Live Music

J Cascone's
6863 W.91st. Street 913-381-6837
Sat.— Live Jazz 7:00 -10:00 p.m.

J Gaslight Grill and Back Room
5020 W. 137th Street..... 913-897-3540
Wed. - Sun. — 6:30 Lynn Zimmer Jazz Band

J La Bodega Tapas & Lounge
4311 West 119th St. 913-428-8272
Sun. — Live Music 6:00 - 8 00 p.m.

B Llyewelyn's
6995 W 151st..... 913-402-0333
Tues. — Blues Jam 7:30 p.m.
Sat. - Sun. — Live Music

J The Rooftop at The Grille at Park Place
5270 W. 116th Pl 913-766-0920
Fri. - Sat — Live jazz 7:30 - 10:30 p.m.

J Sullivan's Steakhouse
4501 W. 119th St. 913-345-0800
7 days a week — Live Jazz

WEST

JB 4220 Rhythm & Blues Lounge
4220 Leavenworth Rd,
KCK 913-232-9827
Sun. — Jazz/R&B/Blues Jam 6:00 - 10:00 p.m.

J Jazz at Legends
1859 Village W Pkwy,
KCK 913-328-0003
Wed. - Sat. — Live Jazz

B Kobi's Bar and Grill
113 Oak, Bonner Springs.... 913-422-5657
Sun. — Live Blues 2:00 - 6:00 p.m.

J Lucky Brewgrille
5401 Johnson Drive 913-403-8571
Thurs. — Live Jazz 6:00 - 8:00 p.m.

taries, politicians, and people of renown at our concerts, and to be ready to be ambassadors - more than just playing some tunes on the stage. Watching someone carry herself the way Deborah does, after doing it for many years all over Europe, was truly a delight. Not only is she an unparalleled singer, Deborah's passion and dignity with people comes across immediately.

After being greeted with an impeccable spread (there was no shortage of food on this trip), we played a concert at the Philharmonic Hall. The band was swinging, and as soon as she sang her first note, Deborah's complete mastery of her instrument and of the music was immediately apparent. After the concert, we were treated to *more* food, and then a few of us went on a mini-tour of the city lead by a local trumpet player. When you travel to play, the personal connections you make can be the most meaningful aspect of the trip. After a deep, deep hang out late into the night, we felt inspired and affirmed that going to play music is almost always about other things besides music.

The next day was our last in Poland, with a bus ride to Banie, to play at the beautiful Winnica Turnau winery. After a lovely wine tasting and meal in the middle of the vines, dandelions, and yellow canola flowers, we played a very intimate concert for a most appreciative audience. If this sounds like paradise, it really was! The response to playing new arrangements of classic Kansas City jazz tunes was incredible. It inspired the rhythm section, the soloists, and the interplay that can separate jazz from everything else. There is something special about the energy a great, big band can create, and I am certainly a lucky person to be able to work with some of the best musicians around.

As we made the short trek to Berlin to leave the tour, everyone in the group was reflecting on the opportunity and the depth of the experience. The Kansas City Jazz Orchestra members have been pretty constant over the years, and that yields an understanding between people; a chemistry that is difficult to create in a pick-up band. The empathy involved is integral to creating beautiful art, and that is something we felt like we were able to do as much as we ever are. Kansas City is home. It's a history and a language and a style that can and should resonate globally, just like it can and should resonate at home. It was a delight to share the living tradition that is our music elsewhere, and we are as energized as ever to bring it to wherever we might play next - whether it's our upcoming season at the Kauffman Center, Gem Theater, Union Station or anywhere else.

From a musician's perspective, this is our life. We love it, believe in it, and share it freely. And, we invite you, personally, to share it with us.









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LOGAN RICHARDSON
9:00 pm

ONLY **$5** *admission*
UNDER 18 FREE



MOLLY HAMMER QUINTET
7:40 pm



THE ENORMOUS GUITAR PROJECT
6:30 pm



THE KESSLER/EMBREY CONSPIRACY
5:20 pm



VICTOR & PENNY
4:00 pm



SME BLUE KNIGHTS
3:00 pm

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REPUBLIC SERVICES

PRAIRIE VILLAGE, KANSAS

Food, drinks, beer and wine available for purchase.
No coolers or pets, please.

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