

OCTOBER + NOVEMBER 2015



Jazz

Jazz Ambassador Magazine

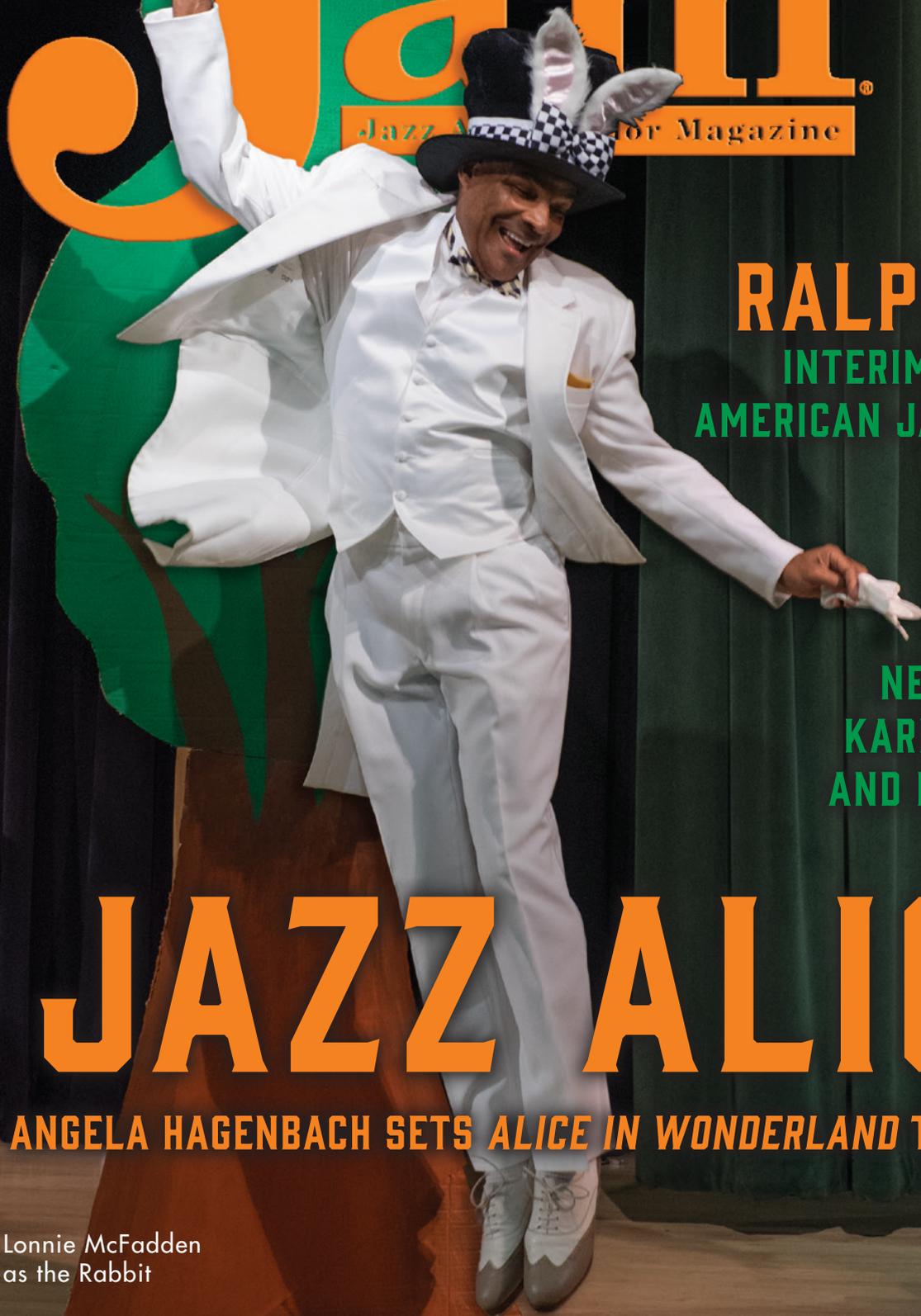
Q&A WITH
RALPH REID
INTERIM CEO OF THE
AMERICAN JAZZ MUSEUM

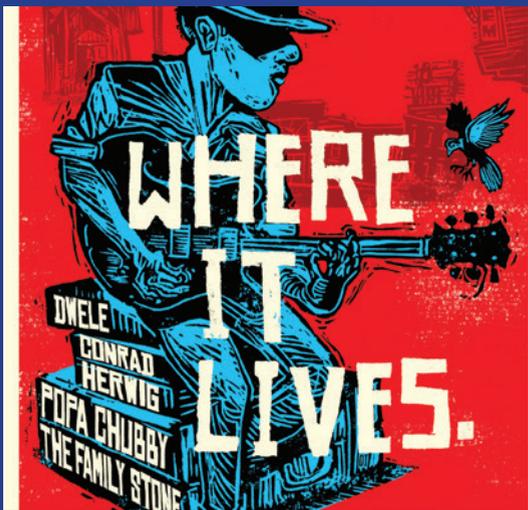
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KARRIN ALLYSON
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JAZZ ALICE

ANGELA HAGENBACH SETS ALICE IN WONDERLAND TO COLTRANE

Lonnie McFadden
as the Rabbit





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18th & VINE
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Indigo Hour (music starts at 5:30pm)

Saturday: 7pm – 1am (music starts at 8:30pm)



October 2015

- Thursday 1** "Live" At the Blue Room with Book of Gaia & Ensemble Ibérica
Sponsored in part by the American Jazz Museum KKAJ & NTDF
- Friday 2 Sons of Brasil
Indigo Hour – The Truth
- Saturday 3 Darryl White Quartet

Pre-Festival Line-up

- Sunday 4 Neo Soul Lounge–Jason Betts
- Monday 5 Jam Session – Peter Schlamb
- Thursday 8 Millage Gilbert, 7pm to 9pm
Lester "Duck" Warner, 9pm to 11pm
- Friday 9 Hermon Merhari featuring Julia Haile & Reach
Indigo Hour – BMW

Saturday 10 Kansas City's 18th & Vine Jazz and Blues Festival
See Festival.AmericanJazzMuseum.org for complete lineup!

- Monday 12 Jam Session – Welcome back! Everette Devan
- Thursday 15 Max Berry
- Friday 16 Happy Birthday! Dan Thomas & Voyage
Indigo Hour – Gray Matter
- Saturday 17 Tyrone Clark & True Dig featuring Lisa Henry

- Monday 19 Jam Session – Ryan Thielman
- Thursday 22 Eddie Moore & The Outer Circle
- Friday 23 Jazz Disciples
Indigo Hour – The Truth

Saturday 24 Tim Cunningham

- Monday 26 Jam Session – Jason Goudeau
- Thursday 29 KC Latin Jazz All-Stars
- Friday 30 Michael Pagan 4tet
Indigo Hour – BMW
- Saturday 31 Happy Halloween! Lady D with Wes Blackman and Round Midnight featuring Darryl Terrell

Schedule subject to change

November 2015

- Monday 2 Jam Session – Seth Lee
- Thursday 5 Lester "Duck" Warner
- Friday 6 Megan Birdsall and Friends**
Indigo Hour – The Band Oasis
- Saturday 7 Jazz Disciples**
- Monday 9 Jam Session – Tyree Johnson & Groove 101
- Thursday 12 Welcome KC Arts Alive! Max Berry
- Friday 13 Charles Williams & Genre
Indigo Hour – BMW
- Saturday 14 JVB
- Monday 16 Jam Session – Jazz Disciples
- Thursday 19 Everette DeVan
- Friday 20 Bob Bowman & Ottobow
Indigo Hour – The Truth
- Saturday 21 Rick DiMuzio Quartet featuring Lisa Henry & Jo Ann Daugherty
- Monday 23 Jam Session – Matt Hopper
- Thursday 26 Happy Thanksgiving! Closed
- Friday 27 Doug Talley Quintet with Kathleen Holeman
Indigo Hour – Gray Matter
- Saturday 28 Happy Birthday! Ida McBeth**
- Monday 30 Louis Neal Big Band



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PRESIDENT'S CORNER

STEPHEN MATLOCK

The Kansas City Jazz Ambassadors are still on the move. We're adding new members. We're sponsoring and participating in a wide variety of Kansas City jazz functions. And we're bringing you some very special events in the coming months.

As part of our efforts to grow our membership and our staff and improve the organization, we would like to welcome to our ranks Sharon Valleau as an Account Executive. She'll be focused on marketing and advertising. Shar is actually a returning Ambassador, having served as Marketing Director from 2004 to 2006 and as Director of Publicity and Promotion in 2007 and 2008. We are delighted to welcome her back. Shar brings great experience and a great passion for jazz, too.

The Ambassadors are also adding an Advisory Board to our organization. They're a group of seasoned veterans from the jazz community. They will advise the Board of Directors from time to time in a range of areas like membership, fundraising, and educational and special programs, just to name a few. Our initial Advisory Board Members include Dean Hampton, Tom

Alexios, Jim Ramel, and Angela Hagenbach. These gentleman – and lady – bring a wealth of experience. We're excited to have them as part of the Jazz Ambassadors family.

In August, along with Young Friends of the Arts, the Ambassadors co-sponsored a happy hour at the Nelson-Atkins Museum of Art. It was wonderful to see such a young crowd starting their weekend by enjoying some great jazz, provided by Shades of Jade.

At the kick-off of this year's Charlie Parker Celebration at City Hall, we were one of many jazz groups, venues, and individuals presented with a proclamation from the city honoring Bird. The ten day celebration featured a multitude of events: musical performances at venues all over town, an exhibition at the American Jazz Museum, tours, panel discussions, numerous performances by artist-in-residence trumpeter Clay Jenkins. We even had the Ambassadors most long-distant member in town to help us celebrate, Yoko Takemura, from Tokyo, Japan.

CONTINUED ON PAGE 32

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Jam

Jazz Ambassador Magazine

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The Board of Directors gratefully thanks Darrell Hoffman and Bob Clark and the *Jam* distribution team for their untiring contributions to the KCJA.

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Since the last issue of *Jam* was dispersed, Overland Park's Take Five Coffee + Bar, one of the area's most beloved jazz venues, closed amid disputes with their Corbin Park landlord. Owners Lori and Doug Chandler term the closing a "set break" and promise to return after taking a breather. The CEO of the American Jazz Museum for the last 8 years, Greg Carroll, officially resigned. The museum's board is conducting a nationwide search for his successor. An interview with the museum's interim CEO, Ralph Reid, is in this issue.

Coming up, The Kansas City Jazz Orchestra opens its 2015-16 season in The Kauffman Center for the Performing Arts. The museum hosts their annual festival with acclaimed trombonist Conrad Herwig as the jazz headliner. The Folly season continues with guitarist Julian Lage (anyone who heard him in *Jazz Winterlude* a couple years ago already know what a treat that's going to be). And here's a look at some of what else is going on:

12th Street Jump and Kevin Mahogany

12th Street Jump is back at The Broadway Kansas City, 3601 Broadway, on October 14 and November 18. In October, the public radio series mixing jazz and comedy tapes a tribute to Dizzy Gillespie with guest Nate Nall, an amazing young trumpet player building a name for himself in Kansas City. And for



Kevin Mahogany



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November's show, K.C. favorite son Kevin Mahogany returns to town. Tickets to the November show are \$20 and can be ordered by calling the Theater League at 816-421-7500.

KCJO and a Season of Swing

The Kansas City Jazz Orchestra kicks off its season on Friday, October 2 at The Kauffman Center for the Performing Arts with A Night at the Cotton Club, heralding the music of Duke Ellington, Count Basie and Cab Calloway. Coming up: On Tuesday, December 8,



Ann Hampton Callaway

multi-platinum selling singer Ann Hampton Callaway joins the orchestra to celebrate Christmas. On Friday, February 26, 2016, KCJO brings a British twist as the orchestra swings the music of the Beatles, Tom Jones and the Rolling Stones. The season concludes on April 29th by celebrating the roots of jazz from New Orleans to Chicago. Tickets are \$20 to \$55 and can be secured from the Kauffman Center Box Office at 816-994-7222 or at kauffmancenter.org.

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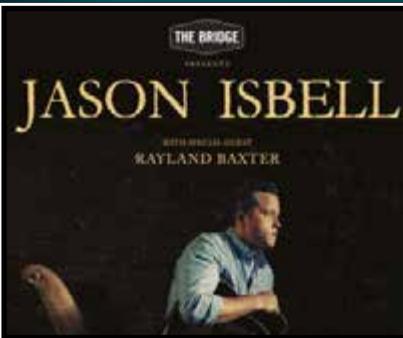


**WED 10/28
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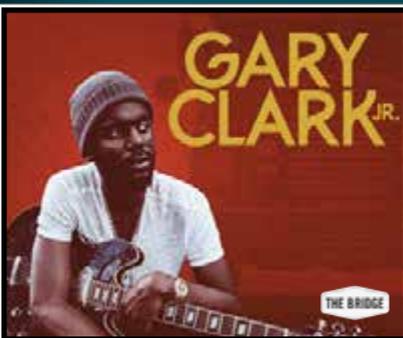
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Jazz in Columbia? Some of the Best

Not everyone of thinks Columbia, Missouri when thinking jazz. But they should, since it's home to the popular We Always Swing series. It starts on Sunday, October 11 with the trio of pianist Peter Martin. Shows are at 3:30 and 7:00 p.m. On Saturday, October 17, pianist Amina Figarova with her sextet plays at 8:00 p.m. It's Cuban pianist Chucho Valdés: Irakere 40 at 7:00 p.m. on Wednesday, November 4. And on Sunday, November 8, you can hear the Rufus Reid Out Front Trio + One at 3:30 and 7:00 p.m. Other shows this season include Diane Schurr on December 6, Warren Wolfe's Wolfpack on January 24, 2016, Danilo Perez Panama on February 28, Aaron Diehl Trio on March 13, Champion Fulton on April 3, The Bad Plus Joshua Redman on April 17 and the Justin Kauflin Trio on April 28. Tickets are available by calling 573-449-3009.

Year 22 for Spirituality

The 22nd season for Spirituality & All That Jazz kicks off on October 7th with the vivacious vocals of Lori Tucker joining Tim Whitmer and the Consort Band at Unity Temple on the Plaza, 707 W. 47 St. In fact, you can catch Tim and the band there the first Wednesday of every month. On November 4 it's his annual birthday bash (not sure of his age, but he must be at least 23 years old, right?) with singer Millie Edwards and guitarist Rod Fleeman. Tickets are \$7 at the door, with children 16 and under free.

Jazz Vespers

Jazz Vespers is a monthly Sunday night offering of 100 minutes of jazz with a nonsectarian interlude at First Baptist Church of Kansas City, 100 W. Red Bridge Rd. On October 11 you can hear vocalist Eboni Fondren, and on November 8 catch pianist Charles Williams. Shows start at 6:00 p.m. Admission is free.



Eboni Fondren

Boko Maru Reunites for a Benefit

Boko Maru – Todd Wilkinson, Terry Swope, James Albright, Keith Mallory, Joe Miquelon – reunite at a benefit show for steel guitar player David Williams on October 11 at Kuckleheads Saloon, 2715 Rochester St. Also on the bill: Kelley Hunt, Tom Hall, Dan Bliss & Rod Fleeman, John Paul Drum, and The Promise Makers. The music starts at 5:30 p.m. Tickets are \$20. All proceeds go to David Williams.

Quick Takes

- The Art Factory in the Prairefire Art and Entertainment District at 135th and Nall is booking weekend jazz. You can find their calendar at theartfactorykc.com/new-events
- Guitarist Ron Carlson is releasing a new CD. *Kind Folk* includes Bob Bowman, Roger Rosenberg, Rob Scheps, Angela Hagenbach, Kathleen Holeman, Shay Estes, and Brian Steever.
- December 13 is the annual holiday concert by the Kansas City Boys Choir and the Kansas City Girls Choir at Unity Temple on the Plaza. The show starts at 8:00 p.m. A \$15 donation is suggested.
- The Gaslight Grill tells us that The New Red Onion Jazz Babies will headline there on new Year's Eve (just in case you're making those plans before Halloween).

Everette DeVan

All of our best go out to organist Everette DeVan who is performing again following quintuple bypass surgery. Interestingly, his cardiologist mentioned to DeVan he didn't particularly care for jazz. DeVan gave the cardiologist his CD. He played it during surgery and has played it during other surgeries since. Plus, he's invited DeVan to perform at his home. DeVan will be receiving an honorary degree for his "valued contributions to the world of jazz" from the University of West London. 🎷

One Night in

HAVANA

**Saturday, November 21
7 pm–midnight**

**Live Afro-Cuban Music by
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Salsa Lessons included from 7–8 pm

Cuban Tapas catered by Empanada Madness

Cash Bar

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**For More Info: [Facebook.com/FlavorfulAdventures](https://www.facebook.com/FlavorfulAdventures)
Tickets: www.Tickets.CTO.UMKC.edu**

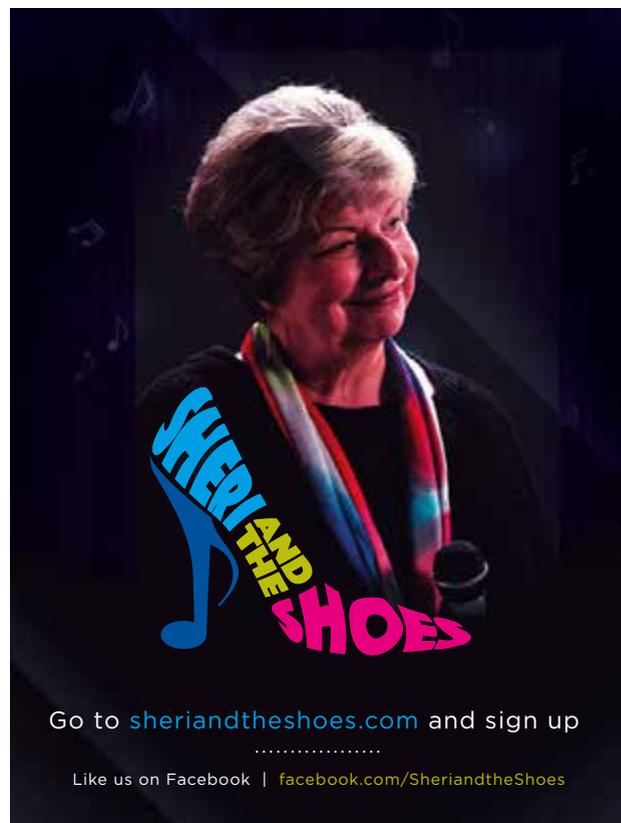
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JAZZ ALICE

ALICE IN WONDERLAND MEETS JOHN COLTRANE...AND ANGELA HAGENBACH

How do you convince Lonnie McFadden to be a rabbit?

Singer Angela Hagenbach went to one of the trumpet player and tap dancer's shows. She explained that she was preparing a production of Lewis Carroll's *Alice in Wonderland* set to the music of John Coltrane. He was intrigued.

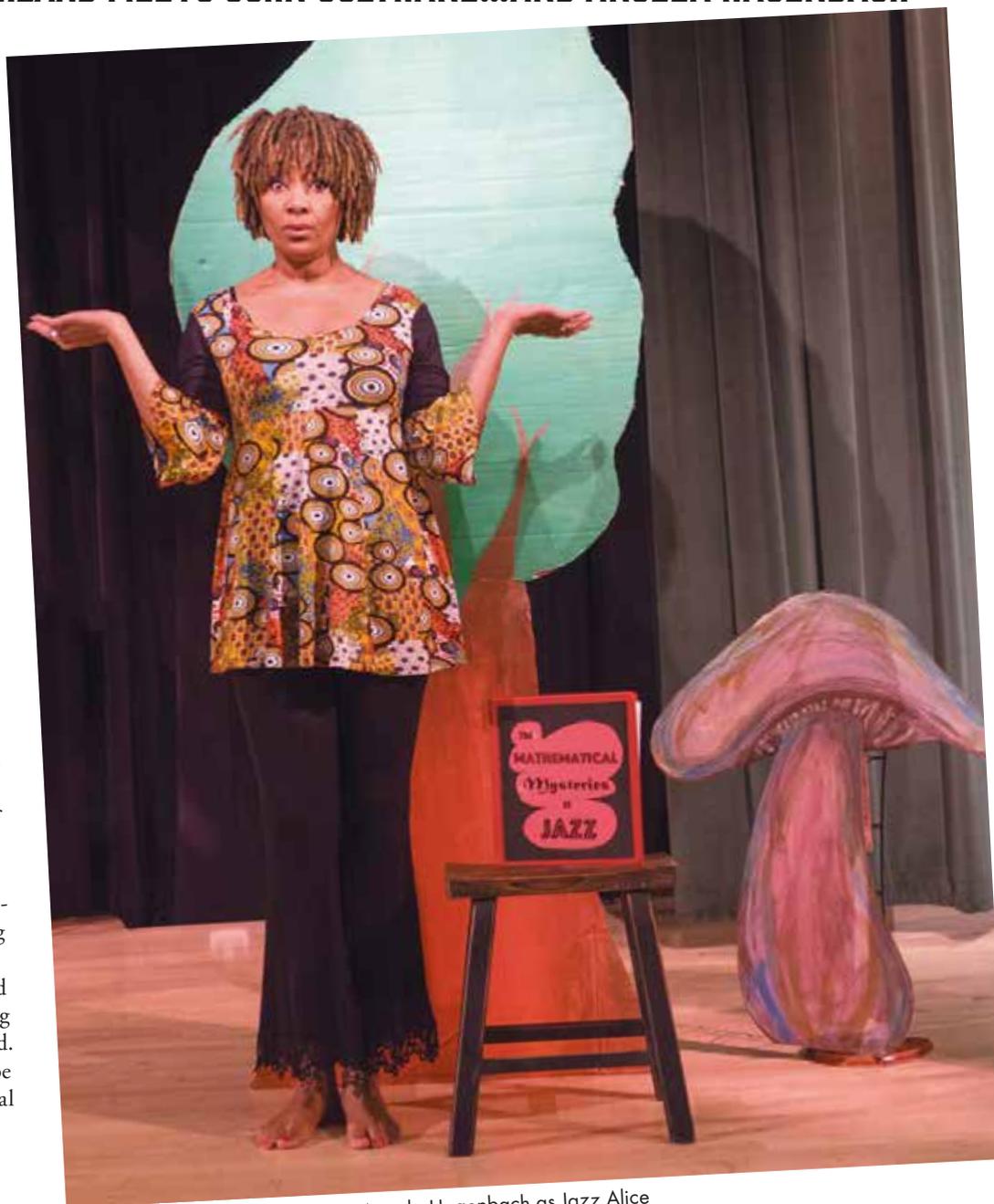
She sought him out again and told him, "You would be the most exquisite white rabbit ever."

Turns out no convincing was necessary. "He said, 'I'd love to do it!'"

This year marks the 150th anniversary of the publication of *Alice's Adventures in Wonderland*. The Kansas City Public Library and Mid-Continent Public Library are celebrating through November as part of their Great City/Great Read program.

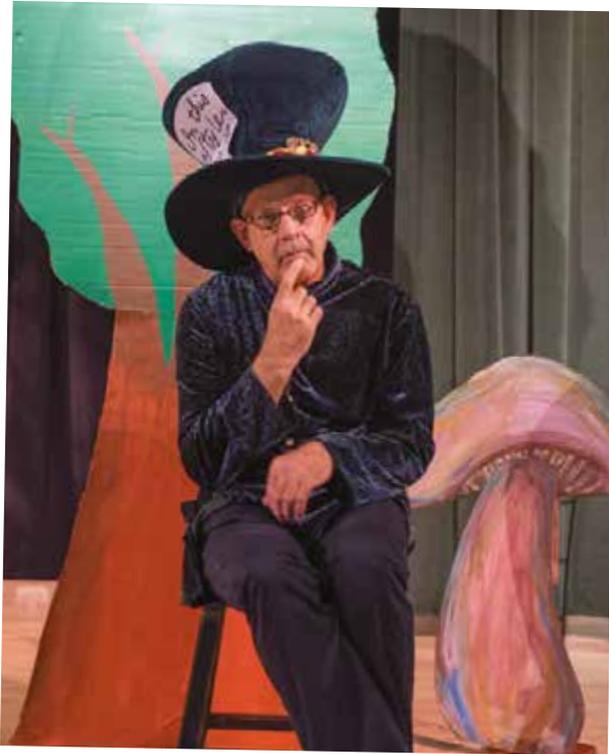
Plans were coming together, but they were lacking a musical component.

Hagenbach approached the library about presenting other shows she had prepared. They asked her if she might be open to producing a musical

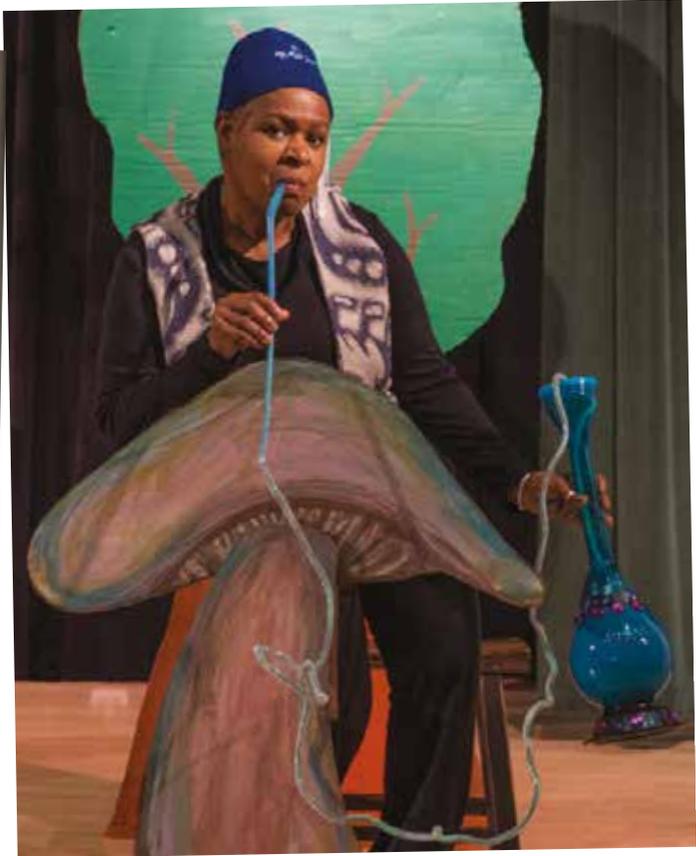


Angela Hagenbach as Jazz Alice

BY LARRY KOPITNIK



Bryan Hicks contemplates as the Mad Hatter



Pam Watson, hookah in hand, as the caterpillar



A happy deck. Left to right: Erin Wismeier, Roger Wilder, Jennifer Wismeier



Lonnie McFadden is the dashing white rabbit



Jazz Alice and the rabbit dance



Left to right: Roger Wilder, Pam Watson, Erin Wismeier, Lonnie McFadden, Angela Hagenbach, Doug Perkins, Jennifer Wismeier, Bryan Hicks

event around Alice. She agreed. Then, she says, “I went home and said, ‘Oh my God, what did I do?’”

The despair was short-lived. “I was listening to Coltrane,” she recalls, “and *Sayeeda’s Song Flute* came on and I thought, ‘that’s it, that’s the rabbit.’ Soon, she wrote the first 3 songs for the show. 5 weeks later, 16 songs, some snippets, and all based on the music of John Coltrane, were complete.

She knew from the start “Lonnie was my rabbit.” But other Kansas City jazz favorites will also take the stage in costume. Bassist and singer Bryan Hicks personifies the contentious Mad Hatter. Singer Nedra Dixon is the narrator and the march hare. Singer Pam Watson plays the caterpillar, the door mouse and the Queen of Hearts. Doug Perkins is the King of Hearts. There’s a trio of playing cards: pianist Roger Wilder is the 5 of clubs, drummer Brian Steever is the 7 of clubs, and bassist Zach Beeson is the 9 of clubs. Saxophonist Steve Lambert plays sax as the embodiment of Carroll and Coltrane. “The story is

coming out his horn,” Hagenbach explains. “He’s pulling the strings in Jazz Alice’s dreams.”

And Hagenbach plays Jazz Alice as a 1960s Bohemian student of jazz studies who winds up serenaded in Wonderland.

The show marries a story introduced in 1860s with music from the 1950s and ’60s. “My challenge was to bridge a 100 year span,” Hagenbach says, “to make it modern for today’s audience. The lyrics are so fun. People will not realize how hip they’re being, listening to Coltrane.”

Two performances are scheduled: October 28 at 6:30 p.m. at the Kansas City Public Library’s Plaza branch, 4801 Main St., and November 10 at 6:30 p.m. at the Pavillion at John Knox, 520 NW Murray Rd.

“We’ve got tap dancing, acting, singing, props,” says Hagenbach. “It’s all there.”



Pam Watson as the Queen of Hearts, Angela Hagenbach as Jazz Alice, and Doug Perkins as the King of Hearts



Door Mouse ears, a mad hat, hookah and cap, rabbit ears



Rehearsing



Q&A

Ralph Reid

Interim CEO of the American Jazz Museum

Step into the offices of the American Jazz Museum and you can sense it: a fresh excitement that often accompanies a transition in leadership. In mid-July, the CEO of the museum for the last 8 years left (officially, he resigned) and a month later Ralph Reid stepped in as interim CEO. Reid had retired as an executive at Sprint, where he spent over 3 decades. A short 2 weeks after taking over at the museum, Reid sat down with *Jam* to discuss his background and his goals for the museum, and the challenges he sees this Kansas City institution facing. The interview was edited for clarity and length.

JAM: *At Sprint you were Vice President for Corporate Responsibility and President of the Sprint Foundation. What did those positions entail?*

RALPH REID: Corporate responsibility at Sprint meant a lot. It meant overseeing our inclusion in diversity activities, both locally and nationally. It entailed our community-relations activities here in Kansas City and creating a model to use elsewhere in the country. We were not ashamed of the fact that Kansas City is our hometown city, and we wanted to support and participate in as many activities as possible.



Ralph Reid, interim CEO of the American Jazz Museum

It also meant environmental matters. I started our environmental activities at Sprint and led them to become number three in the nation of large companies for being green.

And then, just rounding it out, I headed the foundation. It was great having the foundation because I was able to make investments in Kansas City primarily, but nationwide also, that enhanced our brand and enhanced our belief in being responsible to the community.

JAM: *Did those responsibilities at Sprint involve you with some of the activities here at the museum, in the 18th and Vine district, with jazz?*

RR: It did. My involvement at Sprint enabled me to work with the 18th and

Vine district quite closely. We were corporate sponsors of the American Jazz Museum. We worked with the Negro Leagues Baseball Museum. We worked with the Coda Jazz Festival here. And we were involved in the move of [Friends of] Alvin Ailey to the 18th and Vine district. I was with a nonprofit that got involved in the move, the Downtown Minority Development Corporation. We worked together to sponsor and make that a seamless transition to the facility down the road.

JAM: In the press release announcing your appointment, you say that you look forward to continuing to build the jazz museum brand. How do you see the museum as being perceived at this time, and what do you think that needs to be built into?

RR: Coming from Sprint, when you work with a corporation, you're always involved with the brand. One of the things that we try to do is look at things honestly and look at it real. That statement was me talking more about the need to grow the brand and for it to become more robust. I want all Kansas Citians to understand the brand and know the brand and put their arms around what the brand entails. There's different parts to that: what the brand means to Kansas City, what the brand means to the individuals here, and just being able to orchestrate all of our programs to benefit that brand.

When I talk, I want the city to know that we are busy working towards that brand, to be able to bring people to Kansas City and to make the 18th and Vine district a valuable part of Kansas City, making it a cultural attraction for the city. I want everyone to understand the value that we offer and the value that we represent for Kansas City.

JAM: What do you think the museum needs to be doing to bring more value to the brand, to bring that greater understanding of how the museum can benefit the city?

RR: We have a rich program listing. We do a lot of things. We have to be careful that we don't have scope creep. We need to



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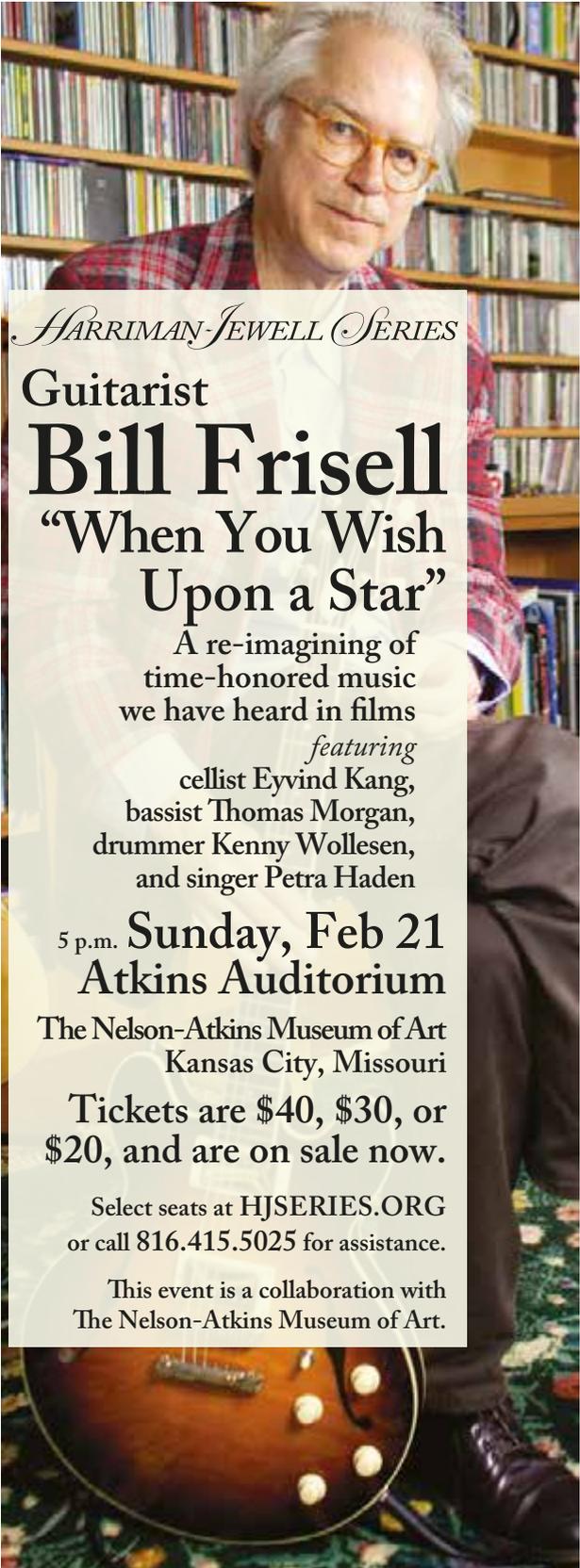
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The Nelson-Atkins Museum of Art.

always be doing things that will add to the brand instead of doing one-offs. I'm not saying that we do one-offs, but we have to be careful that when we have our meetings here, we always are keeping the brand in the forefront.

A big part of what we do is to educate people about the jazz and connect jazz in the past to the current. We serve that educational component. We have a research component. We have the exhibits. We want to be able to tie everything together so that when a person is here, they will say it was knowledgeable, educational, I got the spirit from what I listened to, it was great. And we're doing all of those things at the same time and making it gel.

JAM: *The press release also noted some of the boards you've served on: The Missouri Repertory Theater, UMKC, the Boys and Girls Clubs of Greater Kansas City. Are there common challenges that you see among those organizations that the jazz museum shares?*

RR: I would say, and this is Ralph speaking as a former board member of all of those, they seek to tackle issues like a business. They know their mission, and they know they have stakeholders, whether it's corporate givers, or private givers, or individual givers. It's always a struggle of who you are, what you're doing and being clear enough that you can say how you affect each of your constituent givers.

I think that's the same as a corporation. You have to have great products, but you have to relate that product to a customer in a way that there's an inseparable combination. We want all of our donors and constituents to realize the value that we bring to them and the value that we're bringing to Kansas City, that we're inextricably linked with Kansas City.

JAM: *Based on your experience and the organizations that you've been involved with, are there other groups out there that the museum should be involved with and hasn't been to this point?*

RR: One of the things I learned at Sprint is that we always work to have strategic partners.

There are a lot of nonprofits in Kansas City. We want to add value to them. Then there are corporations here that we feel that we can be a valued player to. We can be a valued player to Kansas City, Missouri.

What we have and what we are about is developing a culture and protecting that culture and providing that culture for a corporation. You could say we're going to provide a city where employees would like to come and work because of the cultural aspect of that city. We're covering the city. We think we have the right combination to help corporations recruit talented people because we know that talent is a precious commodity

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now and people want to live in cities that are attractive and are a great place to live in. We think if we concentrate on our mission and the fact that we have jazz and are talking about that culturally here in Kansas City, we are hitting the city and corporations on attracting people to Kansas City to live and work and make Kansas City a better place.

JAM: *How do you view the American Jazz Museum's role in the jazz community? Do you see it as a leader? As a hub for the community? Perhaps it's a unique institution that needs to be dealing with its own challenges? Or something else?*

RR: I would say all of those things. All because we are one organization that relies on other organizations. We play a vital role. But when we look at this district we feel that, culturally, the jazz piece, the dance piece, the Negro Leagues Museum—all of them play together and come together to present a vibrant spirit of what jazz is all about. We feel that we have a jewel here and we just have to tell the story more, and repeat it.

When you look at all of the pieces, that gives the American Jazz Museum even a larger role to play. We control a valuable piece, but it's telling that story for the district and really working as a district that needs to come together.

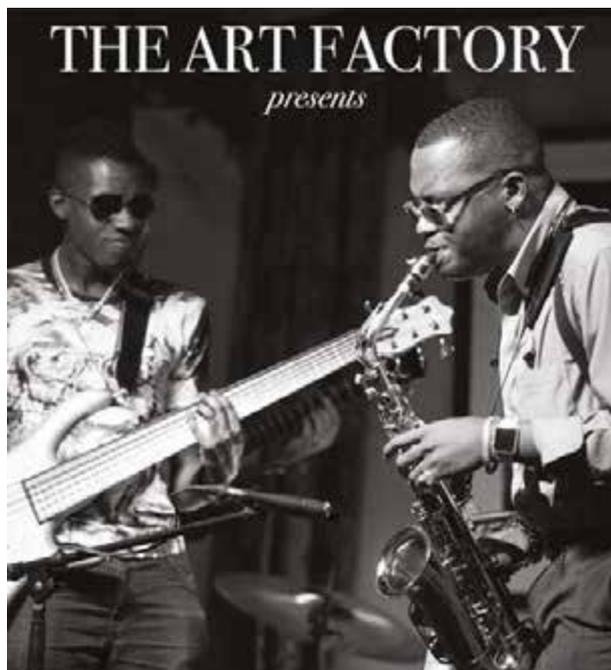
We know that there's the Mutual Musicians Foundation, there's the Kansas City Call newspaper, Alvin Ailey. You just name it. There's so many organizations. I would like to collaborate with all of them because no entity can be the best unless we work together. As we work together to sell the story that we own, we become a better place. It will position this district as the best place in this country for jazz music and the jazz cultural history in the United States.

JAM: *Let's talk about finances, since that's been in the news. The City Council indicated in the last budget that they want the museum to be less financially reliant on the city. Are there other resources that you're aware of which the museum can tap into to help it meet that goal?*

RR: I was aware of the statement coming out of the council primarily because in looking at the budgets I noticed there has been a decrease over the years.

But this is one that I love to have conversation about. That's why I started out talking about our brand and being a value-centric player to all of our partners. I realize the city wants us to be less reliant on them, and I tend to agree. We may be less reliant, but that doesn't mean we'll get less dollars. I believe as we tell our story and as we present ourselves as a valued player to the city, to corporations, to individual givers, we'll be less reliant on all of the dollars because we'll have a new revenue mix, and that revenue mix will grow as people see that we are a valued player.

It may not just be out-of-pocket dollars coming here. Like I said, I see the American Jazz Museum bringing more tourists down here. When I look at things that we're doing now, we have a wide variety of programs. But there are channels that we can tap like tourists, and there are groups that we can bring in that help us with tourists and so forth. The city might see



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Q&A WITH RALPH REID CONTINUED

that we're earning dollars from them because the tourists that we're bringing to the city are growing.

The mix will shift some if you consider yourself a value player. The American Jazz Museum will become over the years a value contributor to the city, a value contributor to corporations, a value contributor just to individuals who want to contribute money here. Once you start thinking in terms of value, you start seeing more revenue coming in, and more revenue may come from different pockets in the city because we are attracting tourists to Kansas City.

JAM: *It sounds like it's less a matter of asking for the dollars than it is showing the benefits the museum is bringing, and the support will follow that proof of benefit.*

RR: I think that with proof it could be more money comes here. But at the same time, the city will know and our corporate contributors will know there's less reliance on the dollars, because I'm looking to broaden that pool.

I look at the corporation list now and we have great corporations that invest in the American Jazz Museum. I would like to see more corporations do that. The city may say, hey, because of what they're doing we need to support it more. But if you look at the overall mix, it will be that we're less reliant on their dollars today than in the past.

JAM: *As you've mentioned, there's a broad range of activities at the museum: the music series at the Blue Room and the Gem, educational outreach, special events like the upcoming festival. Does the museum need to evaluate the scope of what it's offering, given that the city gave less money this year? Does it need to take a look at all that it's doing and determine whether all of that is essential?*

RR: That's the one reason that I'm here. In talking with the chairman and the board, they wanted to see that I was not as much a caretaker as one that wanted to come in and get things done, and that's pretty much the way I spelled it out. I want to do those things that matter.

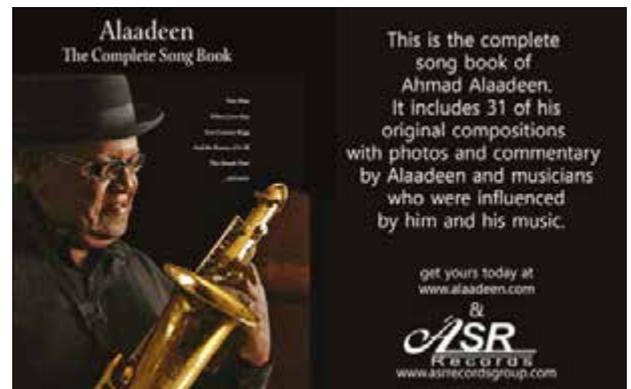
One of the things that I think was met with good results here was in meeting with the team and meeting with my staff. I just like to talk and get down to basics. I told them that, hey, you've got a great job, you've done a great job, you're doing great things. But we have to run things like a business. That's the Sprint experience. We have to constantly evaluate every program, every activity that we have to make certain it's the right thing to do. Are we doing it the best we can do it? And we need to have after-action reviews after we do it.

I'm not here to create work for us. Number one, we have great strategy, we have great budgets, we have plans. But as we

CONTINUED ON PAGE 28



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CHRIS BURNETT

Recognizing Horace Peterson

Here, the sounds and sights of jazz are alive. In the historic 18th & Vine Jazz District near downtown Kansas City, Missouri, the American Jazz Museum showcases jazz through interactive exhibits and films, our Changing Gallery exhibit space, the Horace M. Peterson III Visitor Center, the Blue Room jazz club and the historic Gem Theater. Our mission, simply, is to exhibit and celebrate jazz as an original American art form. We do it through four mission pillars: research, exhibition, education and performance.

Since opening in 1997, the American Jazz Museum has hosted thousands of students, scholars, musicians and fans of the arts through hundreds of live performances, education programs, special exhibitions, lively community functions and numerous other cultural events each year. All of this activity and programming is centered on our goal of providing an opportunity for everyone to learn about the legends of the jazz art form, honor their legacy, and to enjoy the sounds of modern day jazz.

We're the only museum in the world solely focused on the preservation, exhibition and advancement of jazz music. The American Jazz Museum is dedicated to public service and collaborative efforts to expand the influence, awareness and appreciation of jazz among the widest demographic of people across the Kansas City region, the nation, and among supporters worldwide.

The Horace M. Peterson III Visitor Center

When walking into the atrium space of The Museums at 18th & Vine, the Horace M. Peterson III Visitor Center is typically the first stop visitors make prior to formally touring the jazz and baseball museums. The atrium is a beautiful space with an openness enhanced by prominent walls of glass.

Named for one of Kansas City's experts in African-American history and a key figure in the redevelopment of 18th & Vine, and founder of the Black Archives of Mid-America, the



PHOTO BY CHRIS BURNETT

Visitors gather in the museums' atrium.

Visitor Center includes a variety of artifacts. And it includes the film *18th & Vine: A People's Journey*, which features a brief history of the African-American experience told largely by many of the people who lived in the communities surrounding 18th & Vine. The film also details aspects of daily life and the contributions of 18th & Vine to the cultural, social and economic development of Kansas City.

I have always been impressed by the fact that something like the Peterson Visitor Center has such a prominent place of focus within the museums. I have always been equally impressed that Kansas City thought enough of the rich history and legacy of 18th & Vine to establish this historical resource centered on the lives and history of African-Americans. Along with marketing and promoting the AJM, recently I have been on a renewed quest to learn more about the people, places and things of 18th & Vine's history.

Horace M. Peterson III – A Person Whom We Should All Know...

Kimberly R. Riley of Kansas City Public Library's Missouri Valley Special Collections, writes:

“Peterson was well known in historic preservation circles, serving as regional adviser to the Afro-American Museum Association, charter president of the Association for the Study of Afro-American Life & History, a member of the Kansas City Landmarks Commission advisory committee, and board member of the Historic Kansas City Foundation.

“Peterson was also active in several community organizations, including Freedom Inc., the Oak Park Community Development Association, Urban League, and the George Washington Carver Neighborhood Center. Exhibits and artifacts at the Black Archives include a reconstructed slave cabin from Trenton, Missouri, Buffalo Soldiers uniforms, photographs of prominent and private citizens, and historic documents.”

I also discovered that Horace Michael Peterson III studied at the University of Missouri, Kansas City, the University of Wisconsin and the University of California, Berkeley. He took internships at the National Archives and Record Service in Washington D.C., the National Record Center in Kansas City, Missouri and the J. Paul Getty Museum Management Institute.

Over the course of his career, Peterson became an expert in African American history and Missouri Folklore. He encouraged students of all races to research and grow. He received many honors and awards and belonged to a host of organizations. In 1992, Peterson added to his long list of awards one of Missouri's highest honors from the Governor of Missouri for outstanding contributions to bridging race relations.

You can learn more about the American Jazz Museum online at AmericanJazzMuseum.org

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CONNIE 'CRASH' HUMISTON

Julian Lage Trio

Saturday, November 21 – 8 p.m.

Bob McWilliams, Jazz & Folk Director at Kansas Public Radio, will interview Julian Lage at our pre-concert Jazz Talk feature at 7 p.m.

Though still in his twenties, virtuoso guitarist Julian Lage has already enjoyed a remarkable, genre-crossing career with roots “tangled in jazz, folk, classical, and country music,” according to the *New York Times*. One of the most exciting and dynamic guitarists on today’s scene, both as a leader and with a coterie of high-profile collaborators, Lage has worked with Mark O’Connor, Joshua Bell, Eric Harland, and Jim Hall.

A child guitar prodigy, his skills were the focus of the 1997 documentary *Jules at 8*. He made his first recording, with David Grisman, at the age of 11 and a year later caught the notice of vibraphonist Gary Burton during a 2000 Grammy performance.

Already on faculty at Stanford at fifteen, Lage was also influenced by (and performed with) Burton, Grisman, and Béla Fleck. Besides Jim Hall, his heroes include Bill Frisell and Nels Cline: “In a lot of ways I felt like I had found my people when I started playing with Nels.”

His first recording as a leader, 2009’s *Sounding Point* (featuring Béla Fleck and Chris Thile, among others) garnered a Grammy nomination for Best Contemporary Jazz Album. Two years later, the concept record *Gladwell* was released to rapturous reviews, followed by a rare 5-star rating from *Downbeat* for his 2013 duo album *Free Flying* with Fred Hersch. Two duo records were released in 2014: *Room* with avant-garde guitarist Cline (of Wilco fame) and *Avalon*, a more folk-influenced duet album with progressive bluegrass guitarist Chris Eldridge (Punch Brothers).

Until this year, collaboration has been essential to Lage’s process. Released in February 2015, *World’s Fair*, his first solo

“At Just 27, Julian Lage has the technique, intellect and imagination that guitarists strive for over a lifetime.” — *JazzTimes*, May 2015



Julian Lage at 2013’s Jazz Winterlude



guitar album, combines various elements of all the music he’s come to love, whether jazz, classical or doo-wop, to form a sonic delight that “is so spontaneous and intimate in feel that it’s as if this prodigious guitarist had just arrived in your living room, picked up his vintage Martin, and simply

started to play,” according to Michael Hill’s review.

Spontaneity is also the context for the Julian Lage Trio. Playing original music as well as standards of the American jazz and folk traditions, the group draws influence from modern jazz guitar trio of Jim Hall as well as operating as a sonic laboratory for exploring the integration of acoustic and electric instruments in an improvising context. With him will be bassist Scott Colley—who has worked with the likes of Herbie Hancock, Jim Hall, and Michael Brecker—and drummer Kenny Wollesen.

And the rest of the amazing line-up for the 2015-2016 Folly Jazz Series!

December 18th David Benoit Christmas Tribute to Charlie Brown with Special Guest Jane Monheit

March 11th Alicia Olatuja Quintet

April 9th Christian McBride Trio

May 21st Dee Dee Bridgewater & Irvin Mayfield
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Compiled by Connie "Crash" Humiston, *Crash in Communications*, conniecrash@kc.rr.com



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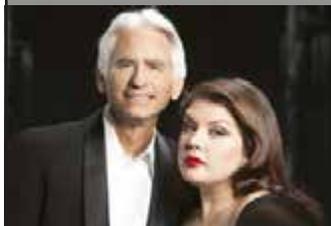


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"At Just 27, Julian Lage has the technique, intellect and imagination that guitarists strive for over a lifetime." — *JazzTimes*



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DANNY POWELL

35 Years and Counting

Hello Blues Fans! Fall is in the air and the Kansas City Blues Society is ready to bring you the blues. Our events in September were successful and the Michael Shannon Musicians' Fund is off to great start. I want to thank our sponsors, Husch Blackwood, Buttonwood Financial Group, and Price Brothers for their support of the Michael Shannon Music Celebration and the Memorial Golf Tournament. This fund will assist our local musicians who need financial support during times of medical crisis.

The finals to the "Road to Memphis" IBC Challenge were held and we know who will be representing Kansas City at the International Blues Challenge in Memphis, January 26 – 30. Youth Band: Missing Blues; Self-produced CD: *Hungry* by Doghouse Daddies; Solo/Duo act: Karla Peterie and Jim Herbert; Band: Jason Vivone & The Billy Bats. This is a signature event for blues musicians from all over the world.

This year marks the 35th anniversary of the Kansas City Blues Society. To celebrate, we are having an event on November 7, 6:00 p.m., at the Knucklehead's Garage, 2715 Rochester Ave. It's going to be a fabulous evening of music and will include the induction of the first members into the Kansas City Blues Hall of Fame. The line-up will include Karla Peterie and Jim Herbert, Jason Vivone & The Billy Bats, Millage Gilbert and Katie Guillen and The Girls. Anthony Gomes is the headliner. Event tickets are available at knuckleheadshonkytonk.com.

Since we are celebrating 35 years of the Kansas City Blues Society, a little history of KCBS might be appropriate. In 1980, the local live blues music scene was practically dead. The canned disco era had put nearly all live music clubs out of business. The boom years for live blues and jazz were long gone. Through a collective effort of a few dedicated blues fans—Roger Naber, Lindsay Shannon, Steve Shoemaker, and Bill "Stretch" Osment—the Kansas City Blues Society was born. It is the second oldest blues society in the U.S. Its purpose was to promote and preserve various styles of blues music. At its origin, KCBS presented monthly jam sessions, periodic concerts by local and national blues groups, and held an annual Kansas City Blues and Heritage Festival. It has won the Blues Foundation's



"Keeping the Blues Alive" awards in 1984 and 1991 for Best Blues Society.

As local clubs increasingly hired national and local blues acts, KCBS reduced its focus on presenting concerts, and in 1991 the organization divested itself of its major blues festival activity. It hosted fundraiser concerts and evening riverboat cruises featuring national acts. It also created its signature Mardi Gras Blues Club Crawl that was designed to increase its merchandise sales (t-shirts, jewelry, Mardi Gras beads, local musician CDs) to fund these activities.

KCBS continues to provide valuable promotion and support to local blues jams, concerts, and festivals through social media and weekly email blasts after dropping its print magazine in January, 2015. Today, KCBS has nearly 4,000 social media followers from all parts of the globe. Emails are sent twice weekly to 500 subscribers and include a weekly calendar and CD reviews. KCBS has increased its support to the Blues in the Schools programs and also promotes local bands by sponsoring an annual blues competition, the winners of which represent Kansas City at the International Blues Challenge held by the Blues Foundation in Memphis. In 2008, the local blues band Trampled Under Foot won the International Blues Challenge.

This year, the Kansas City Blues Society established the Michael Shannon Musician's Fund. We'll also mark the induction of the first members to the Kansas City Blues Hall of Fame. Because of the work over the past 35 years by KCBS, Kansas City can boast that it has live blues 7 nights a week.

The Kansas City Blues Society's mission statement: "A not-for-profit 501(c)3 corporation, dedicated to preserving the rich Blues Heritage of Kansas City, supporting Blues education to ensure the future of this uniquely American art form, celebrating Blues excellence, and bringing value to its Members, Musicians and its Community."

We will continue to provide value to the great music scene of Kansas City and we hope that all of you will come out on November 7 to help us celebrate our success.

For information on our events or to sign up for our newsletter, visit BluesSocietyKC.com. ||

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Karrin Allyson Many a New Day: Karrin Allyson Sings Rodgers and Hammerstein

Motéma Music

Personnel: Karrin Allyson, vocals and piano ("Edelweiss"); Kenny Barron, piano (except "Edelweiss"); John Patitucci, bass (except "Edelweiss")

Tracks: Oh, What a Beautiful Mornin', Many a New Day, Happy Talk, I Cain't Say No, I Have Dreamed, Out of My Dreams, Bali Ha'i, When I Think of Tom/Hello Young Lovers, We Kiss in a Shadow, You've Got to Be Carefully Taught, Something Wonderful, The Surrey with the Fringe on Top, Something Good, Edelweiss

Recorded at Sear Sound in New York City, May 1-2, 2015.
Engineer: Katherine Miller. Mixed by Katherine Miller at Annandale Studios, New Jersey.

Richard Rodgers and Oscar Hammerstein were already successful composers—Rodgers with Lorenz Hart, Hammerstein with Jerome Kern and others—before their initial collaboration, *Oklahoma!* From that show until their last, *The Sound of Music*, they brought American musical theater to new heights.



While the shows and their music continue to be performed, the music has rarely been given the "songbook" treatment. Neither Ella Fitzgerald nor Bobby Short, both who did many songbook recordings, recorded one of Rodgers and Hammerstein. (Andy Williams and Helen Merrill have, but I am unaware of others.) Karrin Allyson's new release – her first for Motéma after a long relationship with Concord – is not only a welcome (and recommended) addition to her string of successful recordings, but it also provides fresh interpretations of Rodgers and Hammerstein that make this a unique addition to the songbook genre.

Many a New Day has Karrin in an intimate setting with two of the best musicians over recent decades, Kenny Barron and John Patitucci. They provide perfect settings for Karrin throughout, and get plenty of solo space as well. On the opener *Oh, What a Beautiful Mornin'* that setting is pure New Orleans. On *Cain't Say No*, Patitucci opens with a great rhythmic line that returns throughout in Karrin's arrangement (she did all the arrangements for the record). You'll hear a tinge of bossa nova on *Out of My Dreams*. Patitucci's bass intro leads nicely to Barron's rubato piano in the verse of *Bali Ha'i*. Then there is the slow Barron intro to *Surrey with the Fringe on Top* and the frequent modulations that make this sound like a new tune; it's a fun song, anyway, and more so here.

Karrin is a great ballad singer, and there are three here that are standouts. *I Have Dreamed* includes the verse, has another perfect Barron intro, and it's a gorgeous song to which Karrin is true. *Something Wonderful* has spare support from Kenny (Evans-ish) and John, perfect for Karrin's straight-from-the-heart vocal. And *We Kiss in a Shadow* has an interesting Barron intro and his counter-melodies and Patitucci's bass behind Karrin are worth separate listen.

Karrin gets to swing here, also. *Happy Talk* seems so natural from her that it feels like it was written for her. She

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scats expertly in the opening with Kenny and John right with her. *Surrey* swings as well, and she gets to scat through the modulated changes. And she also gets to show her bluesy side on *You've Got to Be Carefully Taught*, and my notes here simply say "fresh."

The finale *Edelweiss* is just Karrin and her piano. It is the perfect closer, as this was the last song written by Rodgers and Hammerstein for *The Sound of Music*.

—Roger Atkinson

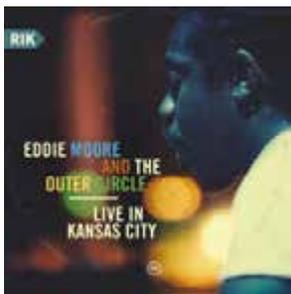
Eddie Moore and the Outer Circle Live In Kansas City

Personnel: Eddie Moore, piano; Adam Schlozman, guitar; DeAndre Manning, bass; Pat Adams, drums.

Tracks: Black Narcissus, Riot, Kings and Queens I, Kings and Queens II, Kings and Queens III, Bathrobe Wardrobe, Ojo De La Muerte.

Recorded, mixed and mastered by Miles Brown and Kyle Crouse at Staywise Media.

A Houston transplant who regularly performs with rock and reggae bands is an unlikely candidate for overseeing one of the most captivating jazz albums to emanate from Kansas City in recent years. Yet Eddie Moore and the Outer Circle's *Live In Kansas City*



is an essential document that strikes a provocative balance between tradition and innovation.

The album showcases Moore's understated confidence, bold vision and profound musicality.

Since moving to Kansas City to study in Bobby Watson's jazz program at the UMKC Conservatory of Music and Dance, Moore has become an integral component of the area's scene.

Moore's expertise in multiple genres and experience in entertaining a wide variety of audiences has helped him carve out a unique niche in the regional landscape. Moore and his band mates in the Outer Circle – guitarist Adam Schlozman, bassist DeAndre Manning and drummer Pat Adams – may be the only instrumental ensemble in Kansas City that's capable of fully engaging fans of mainstream jazz and hip-hop.

The three-part suite *Kings and Queens* is the centerpiece of *Live In Kansas City*. In scope and ambition, the composition reveals Watson's influence. As with Watson's best work, *Kings and Queens* boasts a memorable melody while providing a launch pad for inspired soloing. Without indulging in flashy

showboating, Moore references revered masters like McCoy Tyner and contemporary figures such as Robert Glasper.

Schlozman's tasteful contributions indicate that he's on a path to succeed Pat Metheny and Steve Cardenas as the next internationally renowned guitarist from the Kansas City area.

Manning, a prodigiously fluent electric bassist, follows Moore's restrained lead by playing in service of the songs. He and Adams lock into deep grooves that hint at the work of hip-hop producer J Dilla. Segments of *El Ojo De La Muerte* sound like an instrumental lead-in to a track by the neo-soul star Erykah Badu.

The ensemble demonstrates its range on *Bathroom Wardrobe*. The delicate Schlozman composition closely resembles Metheny staples like *Phase Dance* and *Bright Size Life*.

Building on the group's impressive 2013 album *The Freedom of Expression*, *Live In Kansas City* is a reflection of the dynamic artistry of Kansas City's young musicians. Simultaneously elegant and funky, Moore and the Outer Circle are creating music that points towards a compellingly inclusive future for jazz.

—Bill Brownlee

Jam welcomes Bill Brownlee's reviews. You can find his contributions to K.C.'s jazz scene regularly posted at his blog, plasticsax.com.

Mark Lowrey Trio Waltzes and Consolations

Mark Lowrey, piano; Karl McComas-Reichl, bass; Sam Wisman, drums.

Recorded live at The Majestic Restaurant, August 9, 2014.

Tracks: (1) Fer Krazy Kernels (Jake Blanton), (2) Waltz #2 (Lowrey), (3) Mattotto (Lowrey), (4) Between the Bars (Elliott Smith), (5) Thank you, I'm Sorry, I Love You (Karl McComas-Reichl), (6, 7, 8) Gymnopedies (Erik Satie), (9) Clockwise (Cedar Walton), (10) Behind the Mask (Bob Washut), (11) Consolation for Leonard (Lowrey), (12) Soren's Waltz (Lowrey), (13) End of Day (Lowrey), (14) Dancing for Two (Forest Stewart).

More driving than his solo albums, but just as sophisticated and florid, Lowrey's newest contribution, *Waltzes and Consolations*, promises to be a hit with his fans and with newcomers to Lowrey's energetic, intricate, consummate sound.



A seemingly genre-boundless composer and pianist, Lowrey draws upon a large, bold palette in this album. He ranges from an arrangement of Erik Satie's atmospheric, classical piece *Gymnopedies*, an important precursor to modern ambient music; to the rockish

Between the Bars, by Elliott Smith; to a slew of new, original Lowrey-composed tunes.

In Jan. 2014, Lowrey took time off from his rigorous, regular performance schedule to write new tunes, taking a residency in Seaside, Florida, through the Escape2Create program to “concentrate on writing,” he said. Since about half of this album’s songs are Lowrey originals, it seems Lowrey succeeded. As with his previous albums, *Live @ Jardine’s* and *18th Street Tangos*, Lowrey recorded this album live. Lowrey said, “I play better in front of people.”

A staple of The Majestic Restaurant, Lowrey played to a familiar crowd on recording night. “Recording to a live audience in the basement of The Majestic felt comfortable, as we’ve been playing there at least weekly for a few years,” Lowrey said. “There are ghosts down there.”

Like Ellington famously did, Lowrey said he started writing specifically for his current trio players on this album.

“With such a broad range of talented rhythm section players in town, I’ve gone through a long phase of hiring a different bassist and drummer every night. Exciting and fresh as that was, I eventually began writing with certain musicians and the dynamics we have in mind, and those particular musicians were often Karl and Sam,” Lowrey said. “I still ‘sleep around’ (use other musicians) quite a bit, but they help give the trio the sound I’m going for.”

This album captures Lowrey, Wisman, and McComas-Reichl in tasty measured interplay, at times a sound reminiscent of Corea’s *Now He Sings, Now He Sobs*—energetic, but measured. Wisman’s drum solo on *Clockwise*, minimalistic and melodic, with linear cymbal and drum patterns, complements Lowrey’s sound in that album’s spirit.

Lowrey said album influences include indie pop rocker Elliott Smith and classical impressionism, saying he was “hoping those two things might mesh well.” Although some might find this influence pairing eclectic, this album should prove pleasing both to straight-ahead contemporary and legacy listeners and to those more into the avant-garde, and is mildly reminiscent of Oscar Peterson or Erroll Garner. As with all of Lowrey’s albums, this new one is incredibly listenable. I keep Lowrey’s albums on repeat and never tire of them.

—Kevin Rabas

Colours Jazz Orchestra Home Away From Home

Colours Jazz Orchestra Plays the Music of Ayn Inerto
Personnel: Ayn Inerto, composer and conductor; Colours Jazz Orchestra, Massimo Morganti, trombone and leader.

Tracks: You’re Leaving? But I Just Got Here, Record Me, Hang Around, La Danza Infinita, Down a Rabbit Hole, Wintry Mix, Subo.

Recorded 2013 at Naive Studio, Fano, Italy.

A few years ago I asked Bob Brookmeyer if any of his students from New England Conservatory whose music he would recommend that I seek out. He quickly answered “Ayn Inerto.” We found her first two recordings with her Boston-based big band, *Clairvoyance* and *Muse*, and appreciated the Brookmeyer recommendation. Inerto not only studied formally with Brookmeyer at NEC, but continued to study with him informally until he passed away. She is now on the faculty at Berklee, where she teaches Jazz Composition.



Home Away From Home is her third recording, and is the result of an invitation from Massimo Morganti to work with the Colours Jazz Orchestra beginning in 2008.

Inerto’s writing has many elements of the modern big band style of Brookmeyer, Jim McNeely and Maria Schneider. There is the constant movement from the layers of melody from the sections that weave together perfectly, the rich harmonies, and

NEXT JAM

It started in a basement as a place to educate kids who can’t pay for lessons in playing jazz. Today, they rehearse each Saturday in Kansas City’s most historic building, the Mutual Musicians Foundation. Some of these kids attend schools with no music program. But the program’s founder says, “We meet them where they are.” Meet the Young Jazz Masters, in the next *Jam*. ¶

strong writing that supports and guides the soloists. *You're Leaving? But I Just Got Here* features drum breaks between trumpet and soprano sax riffs before the band further develops the riffs into the melodies, weaving them across the drum figures and a piano riff. The intensity continues to build throughout the piece. *Recorda Me* is her development on the Joe Henderson classic, with some inside/outside tenor sax work from Filippo Sebastianelli. I like the way she takes her time stating the theme, building in some effective drum breaks between phrases. *Hang Around* is funk Inserto-style, with slick section work supporting trombone and alto sax solos. *La Danza Infinita* is a lush ballad that unfolds slowly, with some gorgeous dense chords which later supports Morganti's trombone solo. *Down the Rabbit Hole* features some of the fine section work in some furious chases. *Wintry Mix* is another pretty ballad, with the fine ensemble writing supporting a piano solo from Emilio Marinelli. The finale, *Subo*, is a salsa romp by Daniel Rosenthal, a fitting close to a totally agreeable program.

This recording continues the legacy of excellent big band writing that continues to produce some of the best music in recent decades. Add Ayn Inserto to the list of the best contemporary big band composers. This record is a gem. You can find it on Amazon.

—Roger Atkinson

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work those plans, I told them, be willing to get used to an environment that has after-action reviews. And that's not a Sprint term, that's a military term. But I said, we have to get used to that. We have after action-reviews and the conversation will be what worked, what worked well and how can we make it better.

That's part of the culture we're trying to establish here. I'm not looking to tear things apart. All we need to do now is tweak certain things, and the after-action review is the first thing that I want to do. Because we're doing so many things on the front end, some I'm just not that knowledgeable about, I have to wait until we get to the back and say, 'okay, what happened, how can we make it better.' That's going to be our course.

JAM: *You're interim CEO. How long are you expecting to be in the position and – this isn't a fair question 2 weeks in, but I'm going to ask it anyway – do you have interest in being longer than interim?*

RR: I have to watch how I answer that.

We have a search agency for a full time CEO, and that is expected to take several months. They're going to do their due diligence on that. I have retired from Sprint. I had a great career at Sprint, 35 years. This is a great organization. I am interim. And I reserve the conversation to talk about being in the mix to look at it long term.

What I'm in the mix for right now is to help find the right person. I just wanted to say that and let it be on record that I'm

here to help get the right person and then move on, because that's what I signed up for, the interim. But if something did happen, I want to always reserve that right. If it does happen, maybe I'll look at it.

But my total mission right now is to make things happen. A lot of things on the facility. Just a lot of things that we need to get working well, equipment and inventory, make certain that things are right, up to notch, in the Gem Theater and the exhibits. And then help out making certain that we get a great CEO.

I realize they will look at the past. They'll look at who's CEO now. I want to put a good face on that and do valuable work so that the new CEO will say, 'Hey, this is a great job and I want to be considered for that.'

JAM: *You mentioned getting things working right. I have heard complaints of exhibits not working, of equipment in the Gem not being kept at adequate temperatures—that type of thing. What do you see as the priorities that need to be addressed? What needs to get right first?*

RR: Those are distinct issues and they're important issues. Some of our planning will dictate some of that, too.

But theaters have increased in Kansas City over the years and now we have several theaters that have jumped up, including

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UMKC and what they're doing down at the Kauffman Center. We realize our role and we are neither of those. But as a theater we have to give first-class theater service. We have to have a place where it's easy having the sets over there and we can move the sets out. It's just a sundry of issues when we think of being the best. And please remember that we're great right now, and it works right now. But when you think about being the best and having the stage and everything like the best stages in Kansas City, there are really good stages here. We have some work to do.

When we look at our exhibit space, we see that when we started out, we had great things. But equipment aged. Our inventory system around that equipment aged, too. I'll put it this way. I work around my house. I think I'm a handyman. I find out to have something and you can't find it means you don't have it. (Laughs.) A lot of times we're in a situation where we have things but it's just putting our finger on it and getting it there. That's inventory and inventory tracking. A lot of this is basic stuff. It hasn't reached a level where it's causing operational problems. But when I talk to the staff, there's frustration when they have to go downstairs and start working through the bowels and pulling out things. It's there, but like I say, if you can't put your hand on it, it's like not being there.

We need to do those type of things. Not classified as major. Just basic facility type things, equipment, sound system, some lighting and stuff like that we have to get involved with.

JAM: *The next question we've really been discussing throughout the conversation, but I'll ask if there's anything you want to add. How do you think the museum should be operating differently or how should it be perceived differently in a year or in five years?*

RR: We have a good model here, the PEER model, with performance, education, exhibits, and research. That's the structure that we look at everything here. Is it performance, is it education, is it exhibit, or is it research? That model is one that we want to continue to use and use it more.

Coming into this, I have yet to really put months and dates to it. But other than just coming out and saying that we want the American Jazz Museum to define and clarify its brand, when I view what we have right here, and some of the things on the table that we're looking at, in five years we may be looking to grow the brand internationally.

It may be national versus international. I'm looking at how do we get the word out nationally that Kansas City is a first-class jazz venue. You have it here. I'm talking with the team. We're all drinking the same juice, eating the same thing. Please understand that. We feel that we have to take care of this here and clarify the role that we play and add clarity to our brand.

But we're thinking that five years can be light years. We can do some things in years one, two, three, working our plan, getting some things right, and really showing Kansas City the value that we play here. Just saying that we want to be national, that's a lot. That can be ours for the taking if we are serious and are really taking care of business.

CONTINUED ON PAGE 31

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Our council people and Mayor Cleaver, Congressman Cleaver now, provided this space. And if we just now say, okay, let's take it and let's collaborate, let's work together, all of the different elements here, what we have is not seen too often anywhere else. I mean, look at all of the assets we have down here, Negro Leagues Baseball Museum, and Alvin Ailey. There's so much to be had if we just leverage what we have right now, here. And if we leverage it right, I really think we'll be a national brand.

I'm not out to compete with any of the other jazz venues. But when I look at the American Jazz Museum and the talent that we have here, and then as we look at other venues in Kansas City, our partners in Kansas City, all of the different players, I think we could be on the road to putting Kansas City on the map as that place. And that could lead to international acclaim, bringing people from all over, from different countries, here as well. When you look at the piece, that we have here at 18th and Vine and Prairie Village and Overland Park and Kansas City, Kansas, we have an infrastructure that is not replicated too often. I think it's time to really begin to be the collaborator and the glue that makes you the hub.

JAM: *In the jazz community there has long been a feeling that this heritage could be marketed and sell Kansas City so much better than the city uses it. My own feeling is that so much disjointedness within the jazz community has in large part prevented the city from being able to make that happen. I'm getting the sense that you feel the museum can to a great extent be the glue that helps bring all of that together. Is that a vision where you feel the museum can be?*

RR: I'm a little careful to say the vision after just 2 weeks. But my personal vision is that the pieces are greater than the parts. I feel that we have a lot of the pieces right down here at 18th and Vine. But we have a lot of other valuable pieces in this entire community.

When I was working at Sprint, we talked about our brand. Some of our brand attributes were coming from our partners knowing our brand, and they rallied to support the brand because they knew that they would be better for that.

The brand we have at the American Jazz Museum and the thing that separates us from the other brands is we are keepers of the history. Now, as far as the modern performances, we play

a part in that. So we need to reach out and partner with all of the players that have live audiences. But the thing that separates us is the value of the museum. We are a proud keeper of that, a protector of that. As we protect the history and we capture the history and trace the history, the live performances can come from a lot of different places as long as everyone knows where the history came from. That's our differentiator. Our number one priority is protector of the history. That's where I think Kansas City can work together, if we always have our eye on the past, the history. As we move forward, if we always have our eye on where we came from and tie all of that together, we're going to be better for it.

JAM: *Anything else you want to add?*

RR: As I've said, I've just been here 2 weeks. I'm learning on the job. I really think we're on to a lot of different things right now. American Jazz Museum under construction. There's a lot of things that we're talking about, and I get excitement from talking about things. That's the Sprint in me. There was always excitement when we talked about getting into a new business or doing different things, and just really things that will stretch the imagination. The employees are excited. I'm excited. I just can't wait.

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PRESIDENT'S CORNER CONTINUED FROM PAGE 2

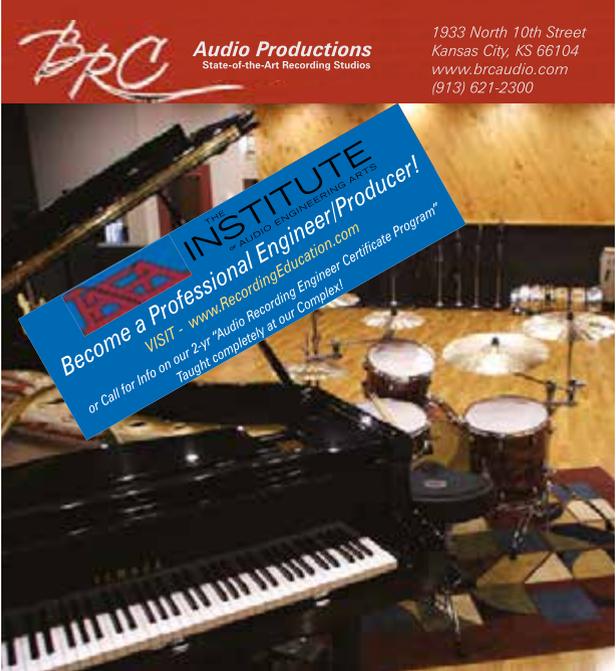
The crowning event was the graveside memorial ceremony and musical salute at Lincoln Cemetery. KC Jazz ALIVE did an outstanding job coordinating these multifaceted events. By any standard, this year's celebration was a resounding success!

September got off to a fantastic start with the Prairie Village Jazz Festival. An outstanding line up with some of Kansas City's finest jazz talent and beautiful weather made this a wonderful day to enjoy live jazz in the open air. This festival just gets better and better, and the Jazz Ambassadors were proud to be a part of it. We can't wait until next year.

Later this year we're planning a very special event. In December, the world will celebrate the 100th birthday of Frank Sinatra. The Kansas City Jazz Ambassadors will host a terrific night of music featuring the Dave Stephens Band performing all your Sinatra favorites. It's at the Uptown Theater on Saturday, December 12th, Frank's 100th birthday. Mark your calendars. You will not want to miss this one!

This is really an exciting time for the KC Jazz Ambassadors, and for the Kansas City jazz community as well. There are many ways you can get involved and be a part of this vibrant community – volunteer your time, your energy and your ideas.

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