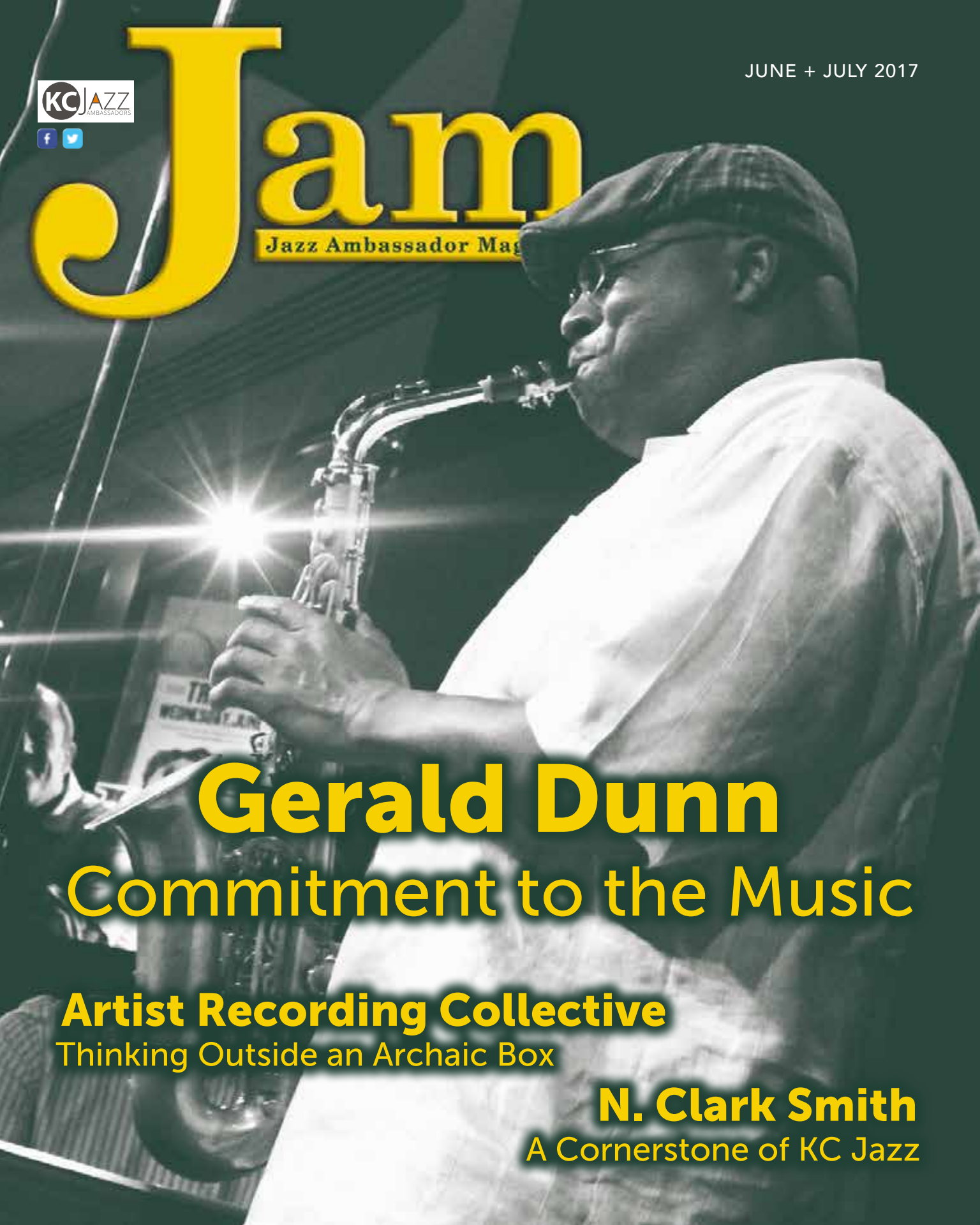
KC JAZZ AMBASSADORS

Jam

Jazz Ambassador Mag

JUNE + JULY 2017



Gerald Dunn
Commitment to the Music

Artist Recording Collective
Thinking Outside an Archaic Box

N. Clark Smith
A Cornerstone of KC Jazz

THE BLUE ROOM AT AMERICAN JAZZ MUSEUM

816.474.8463
AMERICANJAZZMUSEUM.COM

1600 EAST 18TH STREET
KANSAS CITY, MO 64108

NO COVER
(UNLESS NOTED)

The BLUE ROOM

JUNE 2017

THURS	1		LESTER "DUCK" WARNER	OLD SCHOOL R&B
FRI	2		**LADY D**	R&B
		$	**HOWARD HEWETT**	R&B
SAT	3		JOE CARTWRIGHT TRIO	TRADITIONAL
SUN	4	$	NEO SOUL LOUNGE	NEO SOUL
MON	5		JAM SESSION: ROBERT CASTILLO	STRAIGHT AHEAD
THURS	8		EBONI FONDREN	STRAIGHT AHEAD
FRI	9		**BMW**	SMOOTH JAZZ
			WILD MEN OF KANSAS CITY	STRAIGHT AHEAD
SAT	10	$	B2 EXPERIENCE	SMOOTH JAZZ, FUNK
MON	12		JAM SESSION: SETH LEE	STRAIGHT AHEAD
THURS	15		GROOVE 101	STRAIGHT AHEAD
FRI	16		**JAMES "FUZZY" WEST**	R&B
			JAMES WARD BAND	SMOOTH JAZZ
SAT	17		DA TRUTH	NEO SOUL, R&B
MON	19		JAM SESSION: MIKE HERRERA	STRAIGHT AHEAD
THURS	22		BRIAN STEEVER	STRAIGHT AHEAD
FRI	23		**SYNERGY**	R&B, SMOOTH JAZZ
			BOKO MARU REUNION	JAZZ
SAT	24	$	**BAYOU CITY RECORDING ARTIST KYLE TURNER**	SMOOTH JAZZ
MON	26		JAM SESSION: LOUIS NEAL BIG BAND	STRAIGHT AHEAD
THUR	29		GRUPO AZTLAN	LATIN JAZZ
FRI	30		**THE BAND OASIS**	R&B
			KANSAS CITY DIVAS	JAZZ, R&B

JULY 2017

SAT	1		SONS OF BRASIL	LATIN JAZZ
SUN	2		NEO SOUL LOUNGE	NEO SOUL
MON	3		JAM SESSION: GROOVE 101	R&B
THUR	6		LESTER "DUCK" WARNER	OLD SCHOOL R&B
FRI	7		**BMW**	NEO SOUL
			LADY D	R&B
SAT	8	$	**B2 EXPERIENCE**	SMOOTH JAZZ
MON	10		JAM SESSION: GOOD BEATS	STRAIGHT AHEAD
THUR	13		BROTHERS LEIFER	STRAIGHT AHEAD
FRI	14		**THE BAND OASIS**	R&B
			DOUG TALLEY	JAZZ
SAT	15		IDA MCBETH	JAZZ, BLUES
MON	17		JAM SESSION: MATT OTTO	STRAIGHT AHEAD
THUR	20		MAX BERRY	JAZZ, BLUES
FRI	21		**LADY D**	R&B
			TYRONE CLARK & TRUE DIG	STRAIGHT AHEAD
SAT	22		**BOB BOWMAN TRIO FEATURING PAT COIL & DANNY GOTTLEIB**	STRAIGHT AHEAD
MON	24		JAM SESSION: THE VISIONIST QUINTET	STRAIGHT AHEAD
THUR	27		PABLO SANHUEZA & THE KC LATIN JAZZ ALL-STARS	LATIN JAZZ
FRI	28		**BMW**	SMOOTH JAZZ
			THE UNUSUAL SUSPECTS	STRAIGHT AHEAD
SAT	29		ARTHUR WHITE & MERGE	STRAIGHT AHEAD
MON	31		JAM SESSION: MARCUS LEWIS BIG BAND	STRAIGHT AHEAD

BLUE ROOM PALE ALE

A PERCENTAGE OF BLUE ROOM PALE ALE IS DONATED BY NORTH COAST BREWING TO SUPPORT PROGRAMMING AT THE AMERICAN JAZZ MUSEUM.

BLUE ROOM HOURS

MONDAY & THURSDAY 5:00-11:00PM
FRIDAY 5:00PM- 1:00AM
SATURDAY 7:00PM- 1:00AM

INDIGO HOUR

FRIDAYS 5:00-7:30PM
DRINK SPECIALS
APPETIZERS
HOSTED BY MAGIC 107.3 (2ND AND 4TH FRIDAYS)

$ COVER CHARGE SIGNATURE EVENT INDIGO HOUR See website for additional information

KANSAS CITY KANSAS COMMUNITY COLLEGE

"Making life better"

Jazz by the Lake concert series • FREE
First Thursdays at noon in Flunder Lodge
Light lunch provided
Sponsored by Midwest Regional Credit Union

Study music at KCKCC • Affordable • Scholarships available • Real world training

The KCKCC Jazz Band
at the Havana Jazz Festival in Cuba

Kansas City Jazz Summit • April 25, 26, 27, 28
big bands • combos • vocal jazz • "Basically Basie" competition

The Standard Vocal Jazz Ensemble
at the NYC Jazz Festival

Take private lessons with:
Rod Fleeman
Bram Wijnands
Jurgen Welge
Mike Ning
Steve Molloy
Brett Jackson
Andrew Stinson

Recent alumni:
Touring with Ariana Grande and Josh Groban
Employed by PIXAR films and the Billboard Charts

Performances at:
2014 Havana, Cuba Jazz Festival
2016, 2017 JEN Conventions
2017 ACDA National Convention

Notable alumni:
Bobby Watson
Michael Warren
Chris Hazelton
Nick Rowland
Tim Bailey
Andrea Watts

Audio Engineering:
Dr. Ian Corbett 913.288.7317

Instrumental Music:
Jim Mair 913.288.7149

Choral Music:
John Stafford 913.288.7137

KANSAS CITY KANSAS COMMUNITY COLLEGE
Downbeat Student Music Award Winners

The Standard Vocal Jazz Ensemble
John Stafford II, director

Community College - Large Vocal Jazz Ensemble:
Outstanding Performance

Jordan Lankhorst

Community College - Engineered Live Recording:
Outstanding Recording

PRESIDENT'S CORNER

STEPHEN MATLOCK

Texting for Jazz

Let's start again the same place we did last issue: Text KCJazz to 555888 for a link to the Jazz Near You schedule of shows in Kansas City delivered free to your smartphone.

Jazz Near You encourages jazz musicians and clubs in cities throughout the world to upload their schedules and information, then they make that information available free to fans through their website and through an app on iOS and Android devices. Now the Kansas City Jazz Ambassadors provide a new way to access the Kansas City listing. From your smartphone, text KCJazz to 555888 and a link to tonight's schedule of jazz shows in KC will be texted right back to you.

Kansas City once offered the Jazz Hotline, a recording listing area jazz shows over the phone. KCJazz to 555888 brings finding out who is playing jazz and where they're playing it in Kansas City into the 21st century.

As *Jam* approaches its 32nd year, the Kansas City Jazz Ambassadors, publishers of this magazine, continue to grow. Through our Musicians Assistance Fund – helping established jazz musicians in need – and our Tommy Ruskin Scholarship Fund – preparing young people to perform jazz – the Ambassadors bring unique services to the community. Check out our website at *kcjazzambassadors.org*.

We are here to support the music for which Kansas City is uniquely recognized. The American Jazz Museum has staged its new three day festival. Green Lady Lounge, packed with fans on weekend nights, is expanding. In August, this city's fourth Charlie Parker Celebration takes center stage. Organizations are coming together to support musicians and grow opportunities to hear jazz in a city that in 2017 boasts some of the world's premier jazz talent.

It's an exciting time to be a jazz fan in Kansas City.

KC JAZZ AMBASSADORS

JUNE + JULY 2017
VOLUME 31, NO. 3

Jam
Jazz Ambassador Magazine

Jam is published bi-monthly by the Kansas City Jazz Ambassadors, a non-profit 501(c)(3) organization dedicated to the development and promotion of Kansas City jazz.

To contact the KC Jazz Ambassadors, call (816) 888-4503.

For advertising information, call (816) 591-3378 or email ads@kcjazzambassadors.org. Letters should be addressed to: *Jam*, P.O. Box 36181, Kansas City, MO 64171-6181. To contact the editor, email editor@kcjazzambassadors.org. "*Jam*" and "Jazz Lover's Pub Crawl" are Registered Trademarks of The Kansas City Jazz Ambassadors, Inc. *Jam*/Jazz Ambassador Magazine (Online) ISSN: 1533-0745

EDITOR
Larry Kopitnik

CONTRIBUTING WRITERS
Roger Atkinson | **Joe Dimino** | **Larry Kopitnik**
Carolyn Glenn Brewer | **Wayne Goins** | **Mike Metheny**
Bill Brownlee | **Chuck Haddix** | **Kevin Rabas**
Chris Burnett | **Connie Humiston** | **Yoko Takemura**

ADVERTISING
Connie Humiston (816) 591-3378
ads@kcjazzambassadors.org

TYPOGRAPHY & GRAPHIC DESIGN
Rodric McBride

COVER PHOTOGRAPHY
Diallo Javonne French

PRINTING
Single Source Printing

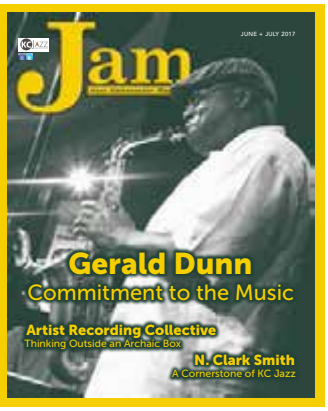
DISTRIBUTION (PRINT)
K.C. Jazz Ambassadors

DISTRIBUTION (ELECTRONIC)
www.kcjazzambassadors.org

INTERNET WEBMASTER
Firefly Marketing Communications

CONTENTS

On the Cover: Gerald Dunn, captured performing in the Blue Room by photographer Diallo Javonne French, returned to Kansas City two decades ago. Since, as Director of Entertainment of the American Jazz Museum, he has helped shape the music this city has enjoyed.



Green Lady Lounge Expands

The Green Lady Lounge, perhaps Kansas City's busiest jazz club, booking nearly 20 acts each week, is expanding. Owner John Scott has acquired the next door Tank Room and is turning it into a jazz club named the Black Dolphin.

In many ways, Black Dolphin will be an extension of Green Lady Lounge. Drink tabs started in one location can be carried over to the other, just as tabs begun now on Green Lady's main floor can be continued in the downstairs Orion Room. Black Dolphin will effectively serve as a third Green Lady stage.

But, while the same level of professionalism in the club's presentation to its customers will apply, the music will differ. Green Lady is known for organs on both floors. A piano will sit on Black Dolphin's stage. Ryan Heinlein's Project H, Peter Schlamb's Electric Tinks, and pianist Matt Villinger's ensemble are among the groups scheduled to perform. The *12th Street Jump* radio program will move to Black Dolphin, easing access for those who found the stairs to the Orion Room a challenge.

The Foundation 627 Big Band performing in Green Lady Lounge

Scott plans to open Black Dolphin about June 1st. Initially, the club will operate on Friday and Saturday nights to help accommodate Green Lady's weekend crowds. Remodeling, building out a more classic and elegant feel to the space, will be ongoing.

MARISSA BAUM

The Legacy Plays On! Celebrates 20

Amid much pomp and circumstance, the American Jazz Museum opened its doors – under the original name of the Kansas City Jazz Museum – on September 5, 1997. Kansas City, Missouri Mayor Emanuel Cleaver, II; the museum's Executive Director, Dr. Rowena Stewart; and event designer and producer Marcie Cecil were charged with the monumental task of forming a noteworthy three-day celebration. The inaugural event featured the best of area and national talent including Billy Dee Williams, George Duke (who led the supporting band for all of the other artists), his niece Dianne Reeves, Harry Belafonte, and Al Jarreau. Megastars Tony Bennett, Claude "Fiddler" Williams and Pat Metheny also took the Gem Theater stage.

Tony Bennett, Harry Belafonte and Al Jarreau at the opening of the Kansas City Jazz Museum

18th Street was blanketed in a sea of red carpet and the elaborate celebration lasted three days. The Friday night opening gala was a ticketed event in the Gem Theater, but a massive stage erected on 18th Street boasted a large screen where the ceremony was piped live, and free, to the community. The days following the gala were filled with seminar-style talks featuring local talent, organized by Pam and Sam Johnson. Thrilled audience members were able to hear their local favorites all weekend long.

Kansas City and All That's Jazz served (and still serves) as the title for the museum's permanent exhibition, which celebrates the memory of jazz greats Charlie Parker, Louis Armstrong, Ella Fitzgerald, and Duke Ellington. The Museum's Changing Gallery featured *Beyond Category: The Musical Genius of Duke Ellington*, a Smithsonian Institution Traveling Exhibition Service (SITES) exhibit.

This summer, the American Jazz Museum will revisit its inaugural theme, *The Legacy Plays On!* in commemoration of

continued on page 23

Gerald Dunn

Gerald Dunn's first professional gig was in church.

"I told my mom that I was not going to do it free," he recalls. "She slapped me in the back of the head and said, 'Don't you ever put a price tag on playing at church. Ever.'

"I played the song. They gave me an envelope, said it was an honorarium. I thought it was an award in the envelope. So I gave it to my mom and when we got home, she asked if I wanted to open it. They did a collection of money. There was fifty dollars in there. I was like, 'Oh my God!' My mom said, 'That's why you never put a price tag on a church gig. You can't beat God giving.'

"From there on I played for free at church every Sunday. I was learning."

Today, Kansas City knows Gerald Dunn as Director of Entertainment at the American Jazz Museum, General Manager of the Blue Room, leader of the Jazz Disciples jazz ensemble, and one amazing alto saxophonist.

Texas to NY, Gospel to Jacquet

Dunn first picked up a saxophone in the small town of Lindale, Texas, where he remembers "really good music and athletics. I grew up in a musical family. We were into gospel."

By Joe Dimino and Larry Kopitnik

Commitment to the Music

PHOTO BY JASON DAILEY

He started out playing drums. Then one day, while running through the house, "My aunt had an album from Vernard Johnson. He was a gospel saxophonist from Sumner High School. I stopped and asked what that was. My aunt said it was a saxophone. I sat down and listened."

A high school teacher introduced Dunn to jazz. "He had some Cannonball Adderley that stood out. Cannonball was live. He was doing more of that funky stuff. That resonated with me more than gospel."

College started in Texas then moved to the University of Missouri at Kansas City. "I decided to go to KC and play with Todd Wilkinson. He was my first sax teacher in college. He was a grad student...he was kind of wild and crazy."

Then in 1994, events started to cascade.

PHOTO BY LARRY KOPITNIK

Gerald Dunn in the Blue Room

"Eddie Baker had his International Jazz Hall of Fame induction ceremony in Tampa, Florida. He invited me and a few others to play there to represent Kansas City at a reception. All of the heavy hitters were there. I got connected to Ray Brown, Junior Mance, Al Grey, Al Jarreau, Harry 'Sweets' Edison, so many guys.

"Illinois Jacquet was at the reception. I didn't know who he was at first. I knew of him. He came up to the stage and said [mimicking a gruff voice], 'Hey, I can make you a star.' I was wondering who this man was. We started playing again. Then his wife came over and said it was Illinois Jacquet and they wanted to get my phone number. A month later, his wife called and said they were sending me a plane ticket to come to New York."

Dunn relocated to New York City in 1994. "That whole experience was great," he fondly recalls. "The first gig with them was in Germany for two weeks. I came back and paid all of my rent. I went to sessions. Lots of guys in the band had

PHOTO BY LARRY KOPITNIK

Gerald Dunn in the Prairie Village Jazz Festival

gigs already. My first sub gig was at the Cotton Club. I started getting calls from St. Nick's pub. I got to network with a lot of people.

"I stayed on with Illinois Jacquet's band. He paid me very well. I used to rake leaves for him. I did everything. He introduced me to Milt Hinton, Jimmy Heath, all of the guys in Queens on his street. It was a jazz mecca.

"I was not coming back to this area at all."

Coming Back

In 1997, Kansas City's jazz museum was preparing to open. Rowena Stewart was named its first Executive Director. The development had been steeped in controversy. Eddie Baker, who owned the name "International Jazz Hall of Fame," had advocated a different museum. The Count Basie Orchestra, with ties to Baker, had withdrawn its support.

continued

"I knew of Rowena Stewart," Dunn says. "I always stayed away from her. She was very opinionated. But she was brought here to do a job and she did what she was supposed to do."

Dunn was participating in a jazz camp with Kansas City bandleader Lewis Neal. "He told me they needed someone to book the club associated with the museum. I didn't want to do it since there was so much controversy. I thought Horace [Washington] was going to do it, but he was getting ready to resign."

PHOTO BY DIALLO JAVONNE FRENCH

Associates at the museum had their eye on Dunn. Musicians knew him. They thought he would be a good fit.

"After talking with Rowena," Dunn says, "I didn't think I would work with her. But then I had a chance to meet with Mayor Cleaver [today, Congressman Cleaver] and we were talking about my ideas. Lewis mentioned that I was going to possibly work in the museum. Cleaver thought it was a good idea."

Stewart called Dunn with an offer. Dunn declined, intending to stay in New York. Stewart pursued. Dunn could have each Monday in the club, for Blue Monday jams, and his ensemble could play there up to twice a month. From the start, plans were to open the Blue Room four days a week.

"I got to thinking about how other clubs book," Dunn says. "I went home and made a grid through December. I could host and bring in all kinds of cats to build camaraderie."

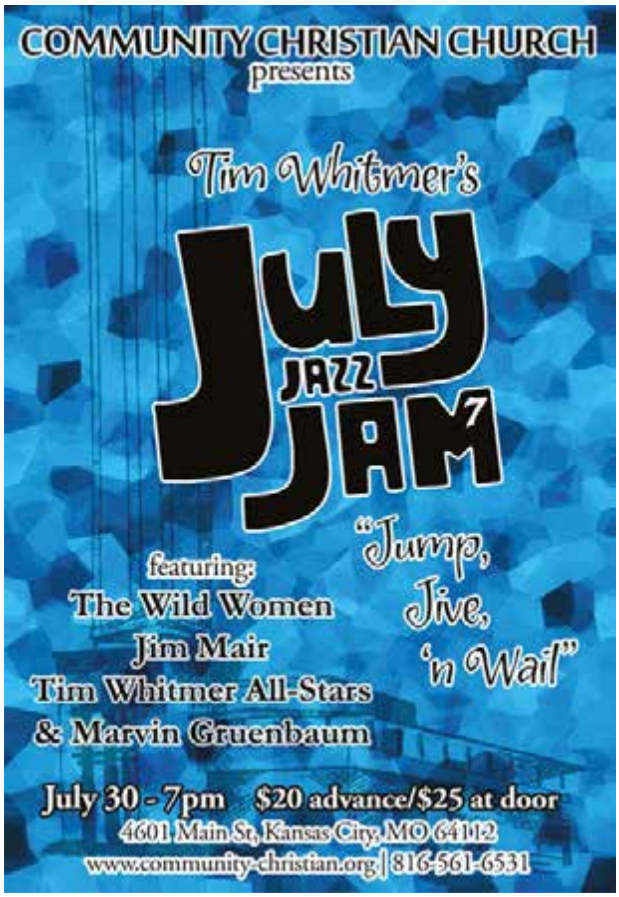
Dunn accepted.

"There was a time a [Kansas City] club owner tried to hire me who was profiling folks," Dunn says. "He told me not to bring my crowd. He wanted to hire me to play at his club, then he made that comment again. He asked me where I lived. I told him 51st Street. He said, 'Montgall, or Prospect?' I told him actually 51st and Grand, but I knew where he was going with it. We didn't have a good conversation after that."

Musicians discussed such discrimination in Kansas City but, Dunn says, "I'd never confronted it face to face. It was real. When I started at the Blue Room, I wanted to break that up."

A conversation with Stewart also helped to define the Blue Room from its start.

"Rowena said that she only wanted to hire local musicians," Dunn says. "I told her we could get New York guys. But she wanted local folks." Her goal was not to save money, but to build the Kansas City jazz scene and opportunities for the musicians. "I saw a side of her that I did not know. That made me accept her in a different light."



Welcomed Home

Dunn was welcomed back to Kansas City in 1997. Musicians knew he was returning. Arnett Cobb and Illinois Jacquet called Jay McShann and Eddie Baker to spread the news. "Then I got here and got to the [Mutual Musicians] Foundation and met the older guys," he says. "It was a lot easier that way, them knowing me. I just went around and met people. It wasn't like

me trying to come in and jump onto the scene and take over.

"I would hang out with Jay McShann all the time. I got to Aladeen's house, to Oliver Todd's house – he went to Charlie Parker's school – Eddie Baker's house, Carmel Jones's house. The list goes on. Once the cats knew I was here and getting it, I was vested."

PHOTO BY LARRY KOPITNIK

Gerald Dunn with the Jazz Disciples at Johnson County Community College's Winterlude in 2012. Left to right: Jason Goudeau on trombone, Dunn, Everett Freeman on piano, Bill McKemy on bass, Michael Warren on drums.

The history of Kansas City jazz was just as important to Dunn. "I wanted to get with the older cats and learn the stories. The thing that fueled me was getting a chance to understand the culture that I read about. Fortunately those guys were still alive. I remember my first gig with Jay McShann in a VFW hall. He just wanted to make sure I paid attention to the tradition of the music. The older cats always wanted me to respect Kansas City. They were concerned about the younger guys not understanding the older ways of Kansas City. The ways of Kansas City were sacred.

"[Saxophonist] Eddie Saunders told me about hanging out with Ben Webster. Ben had an old Cadillac. He had a dog he kept in the back seat. His name was Killer. If the dog didn't like you, you couldn't hang out."

Initially, Dunn found booking the Blue Room "nerve wracking." But, he says, "there were enough older guys around who knew what needed to happen. We were only open four days a week. It wasn't a malicious attack if I didn't get them in. Everybody was happy there was a new place to work."

Today, Dunn strives to make Blue Room bookings "as inclusive as possible. You don't have to come in and play all traditional jazz."

At the start, many musicians were accustomed to playing jazz as background music. Dunn changed that dynamic. "Showcase and play your stuff," he told them. "We trust you enough to play music that you will be proud of.

"Musicianship is important. Stage presence is important. Camaraderie with the audience is important. Smile and show people that you respect their attention and time." Dunn encourages musicians to open up off stage. "Bring your personality off the stage. Welcome people. They are there to support you. Bring them in."

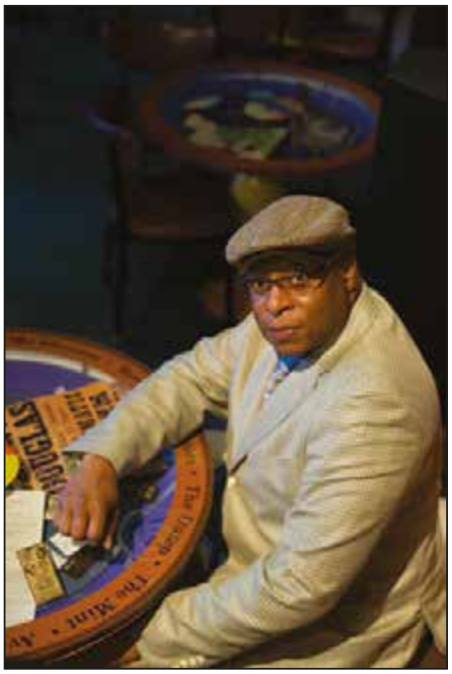


PHOTO BY JASON DAILEY

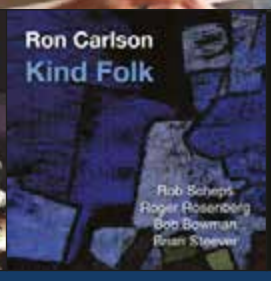
He recalls advice from Bobby Watson. "[Watson] said, 'Watch this' as he played while folks were not dancing. Then one started dancing, then another. I didn't know what he was doing. The next song, he did the same thing. I asked him how he was doing it. He was playing to the one person who was listening to him, then the next person. When Bobby plays a room, it's a big happy room. That spirit comes through his playing. He's always encouraging musicians to find themselves and find their voice.

"I used to be terrified to talk on the mic. I would break out into a sweat. Then I got a gig and they wanted me to talk. They said, 'You talk to me fine. Start by telling them who you are, about the band and what they are going to hear.' Just keeping that in mind helped. I was okay after a while. That's what I say to a lot of young folks, talk about your performance."

Ultimately, it is up to the musicians to earn an audience's appreciation and respect. And when they do, it is up to jazz fans to support them. "It means a lot to people," Dunn says. "Drop in and say hello and show a presence. I have had a chance to be around a lot of musicians. We know the commitment that folks have for the music."

The Artist Recording

PHOTO BY LARRY KOPITNIK



Thinking Outside

Collective at Ten

"People are like me," Chris Burnett explained. "I was sitting in a room, listening to records and fantasizing. I just need to keep practicing. If I get good enough and sign with a record label, all I'll do is sit around and record and play gigs. That's what I want to do with my life.

"Musicians still have that misconception. They think somebody is going to subsidize them. You have to subsidize your own art."

The First Decade

2017 celebrates ten years since saxophonists Erica Lindsay and Burnett, and pianist Sumi Tonooka founded the Artist Recording Collective, or ARC. Burnett describes ARC as "a new model record label."

"When you think of a record label," he explains, "a lot of things go through peoples' minds. We spent hours on the phone talking about what we liked about traditional models and what we didn't like." The largest dislike was labels owning the music in return for subsidizing a musician. "We didn't want to get into that business. We don't make money off of other peoples' things. We empower musicians."

ARC's first release was *Long Ago Today* with Lindsay, bassist Rufus Reid and drummer Bob Braye. Last year's *Alchemy Sound Project*, with both Lindsay and Tonooka, was named one of 2016's best jazz albums by both *Downbeat*

(left) Chris Burnett

By Larry Kopitnik

an Archaic Box

magazine and England's *Vibe*. ARC's catalog includes artists such as drummer Jeff Siegel, saxophonist Donald Harrison and violinist John Blake, Jr., and Kansas City favorites Roger Wilder, Stan Kessler and Chis Hazelton.

Sumi Tonooka

Long Ago Today, Tonooka recalls, "was going to be released on a different label, but we had a parting of ways. Between Erica, Chris and I, we decided to form our own label. We had so many friends who were in our same position, who wanted to produce their own recordings. ARC was built as a platform community between artists who were acting as their own recording labels. We had the idea to create a community where the umbrella would be more supportive for everyone."

"It's the concept that the sum is greater than the parts," Lindsay says. "We support each other and it creates a stronger online presence to join together. We support artists who have a musical vision and want control of their own product but still have the support of a record label.

"Both Sumi and I started out as artists for the Candid label. When I recorded my first CD, they wanted me to play all standards and maybe one original. I talked them down until I finally had mostly originals on the album. But I knew going forward I wanted to have the freedom to do whatever my vision wants."

Tonooka's first CD was produced with the backing of a fan. "We used a book called *How to Produce Your Own Record*. We followed it to a "T" and actually had a lot of success by having

TODD WEINSTEIN

Erica Lindsay

a plan. But it's a lot of work to do this on your own. All of us recognize you want creative control but you also need support."

Burnett explains that "the record label infrastructure begins with the key administrative responsibilities: UPC bar codes and the IRSC numbers, which are the digital fingerprint for every track on an album."

"Then," Burnett continues, "it's important to have a catalog which someone belongs to and to have a strong brand. I'd say it took us about five years to be recognized. Erica's and Sumi's deep connections in the jazz world gave us credibility. The reviews for *Long Ago Today* and *Initiation* [ARC's second release] were fabulous. Soon, when a record came out from ARC, journalists noticed."

Artists in Control

Burnett is the process person of the founding team. When a new CD is considered for release, Burnett says, "The big thing I've learned to do is talk to the artist about a plan. It includes a timeline. We discuss a release date and work our way back."

He quizzes the artists on their own resources. Can they hire a publicist? Is a publicist important to them?

"Through all of our collective contacts there are a half a dozen jazz publicists who will work with whatever range of the spectrum that we're talking about in our label and whatever the budget is," Burnett says.

For example, one publicist might charge $5000 and contact top tier writers but be selective about the clients he takes. Another may know writers on specific styles of jazz. Others may work primarily with bloggers. "They may take on someone who

isn't well known," he says, "and you may not get in *Downbeat*, but you'll get positive quotes for your press kit and your next release may be picked up."

Not all jazz musicians, no matter their musical talent, fit the ARC model. "I've had to turn down artists who are very impressed, but they're used to being subsidized," Burnett explains. "They ask for an advance, perhaps $50,000, to produce their album. "I tell them we don't do that because we would own your work and we don't own your work. You will own it. Then, if people are not willing to learn the administration that they should be doing, they're not a good fit for the Artists Recording Collective.

"I'm not their publicist, I'm not their radio promoter. I run the label and I promote the ARC brand and the brands associated with it. Every one of our artists is a brand associated with it. I promote the ARC catalog. I promote their records. I promote the activities of artists who give me their information."

Those who do fit the ARC model, and who Lindsay, Tonooka and Burnett agree show exceptional talent, receive a packet. "We know which radio programmers will play our CDs and who will not," Burnett says. "Use our template for a cover letter. We recommend common sense things. For instance, if you want to send to thirty stations, send to five this month so you don't break your budget. Do it over a progressive period, then your campaign has longevity.

"We have a conversation. I like to get the artists to understand that they're driving the train. Nobody is making them meet these benchmarks."

Bunett describes ARC as a label behind each of its artists but, he says, "these guys and gals are rolling up their sleeves and are getting involved. This empowers artists in a different way. They understand the distribution process and they understand the royalty process because they participate in it."

Most artists, he says, come to ARC with fragmented information. "The reality is you may not do this if you sign with so-and-so, but somebody is doing it and then you're going to pay for it. You're paying for the studio time. You're paying for

everything being pressed and then sending it out. That's why you don't get any money forever.

"If you go to most of those great record labels, there's a bunch of dead people out there whose families aren't getting any of that money. ARC has legacy artists who still get royalties. The difference is peoples' mentalities about what a record label is. A record label is the administrative things. We don't need to have the overhead of an office building. We don't need to have a pressing factory. In this age, people can reach our office from around the world and it's more effective.

"Most of our artists are at a point where they have a body of work but it needs a home. We're going to license them the things in the platform to use. If they're an ARC artist, somebody else is shouting with a megaphone about them. It's a brand marketing collective."

Thinking Globally

Artist Recording Collective urges its artists to think globally. Burnett points out that 509,000 people downloaded music from his first CD, from a jazz musician few of them knew. They just liked the music, across 38 countries.

"Every artist can do that," Burnett says.

He cites the fiscal value of thinking not just big, but considering how music sales can accumulate today. "If you sell one song for 99 cents, that isn't very much. But if you put that in front of 50,000 people and 5000 people buy it for one dollar, that's $5000. That's the way you have to start looking at it. You can't look at it the old way."

Burnett looks at technology and considers the possibilities of what he terms the new jazz venue. "Venues can be different now. Venues can live stream over the internet while people watch the concert that we're playing for them," he says.

He plans to test his theory at a concert at Westport Coffee House on June 6th with Michael Jeffrey Stevens. "We're going to stream part of it. I'm only going to charge one dollar. But I'm connected with over 150,000 people through the internet, through my social media pages, through my email list. If I get 30,000 of them to tune in for a dollar, it's going to pay for Michael coming here, it's going to pay for the band, it's going to possibly set up doing something like this in the future.

"If it doesn't work, I'm going to find out what lessons to learn from it. Why didn't people watch this? How do you better market it? But I'm thinking people will see a dollar and think, 'What have I got to lose, even if I only watch ten minutes of it?'

"That's the new venue."

Today, Sumi Tonooka lives in Seattle, Washington and is writing orchestral pieces in addition to jazz. Three of them have been performed. Erica Lindsay lives in Rosendale, New York, where she is Artist in Residence at Bard College and is writing chamber and jazz chamber works. Chris Burnett lives in Leavenworth, Kansas, where he writes, teaches and performs. Collectively, they continue to define a 21st century model for a jazz record label. Collectively and individually, they are looking forward and breaking the seams of the traditional jazz box.

N. Clark

A Biography of a Cornerstone

It's an oversimplification, but a writer could make a case that Kansas City developed its own jazz sound, outside of the up-the-river-from-New-Orleans narrative of jazz history, for three reasons. The best known, of course, is the 1930s political machine of boss Tom Pendergast, which kept this city wide open through prohibition and the Depression. Another is TOBA (Theater Owner's Booking Association), the African American vaudeville circuit, which traveled as far west as Kansas City then reorganized before returning to New York. TOBA stranded Count Basie here. The third reason is the outstanding music education at Lincoln High School, where some of the names associated with the development of Kansas City jazz studied under N. Clark Smith.

In the book *Goin' to Kansas City,* saxophonist Bill Saunders recalls being a student under Smith at Lincoln:

> One day Major Smith told the class that music was melody, harmony and rhythm. Being a kid, I paid no attention. The next week, the first thing he said [was], "Saunders, stand up here and tell me what music is…. You don't know, do you?" He had a ruler and he said, "Put your head on the table. Music is melody." BOOM! "Harmony." BOOM! "Rhythm." BOOM! "Now go home and tell your Mammy I hit you." But I know what music is.

Bill McKemy, Director of Jazz Studies at the American Jazz Museum (and a helluva bassist) has completed a master's thesis on a Smith composition. It includes a biography of Smith. Following is a slightly edited version of that biography, of a seminal figure in Kansas City jazz history.

—Larry Kopitnik

By Bill McKemy

Nora Clark Smith (1866-1935) is remembered today primarily for his students' achievements in early Kansas City jazz. But he was an African American musician, publisher, composer, music educator, and community organizer. He was a musician, ensemble leader, arranger, and composer of Negro spirituals. Except for the blues, he was involved in composing and performing all the important nineteenth-century pre-jazz musical styles, including ragtime, spirituals, minstrelsy, and brass band music.

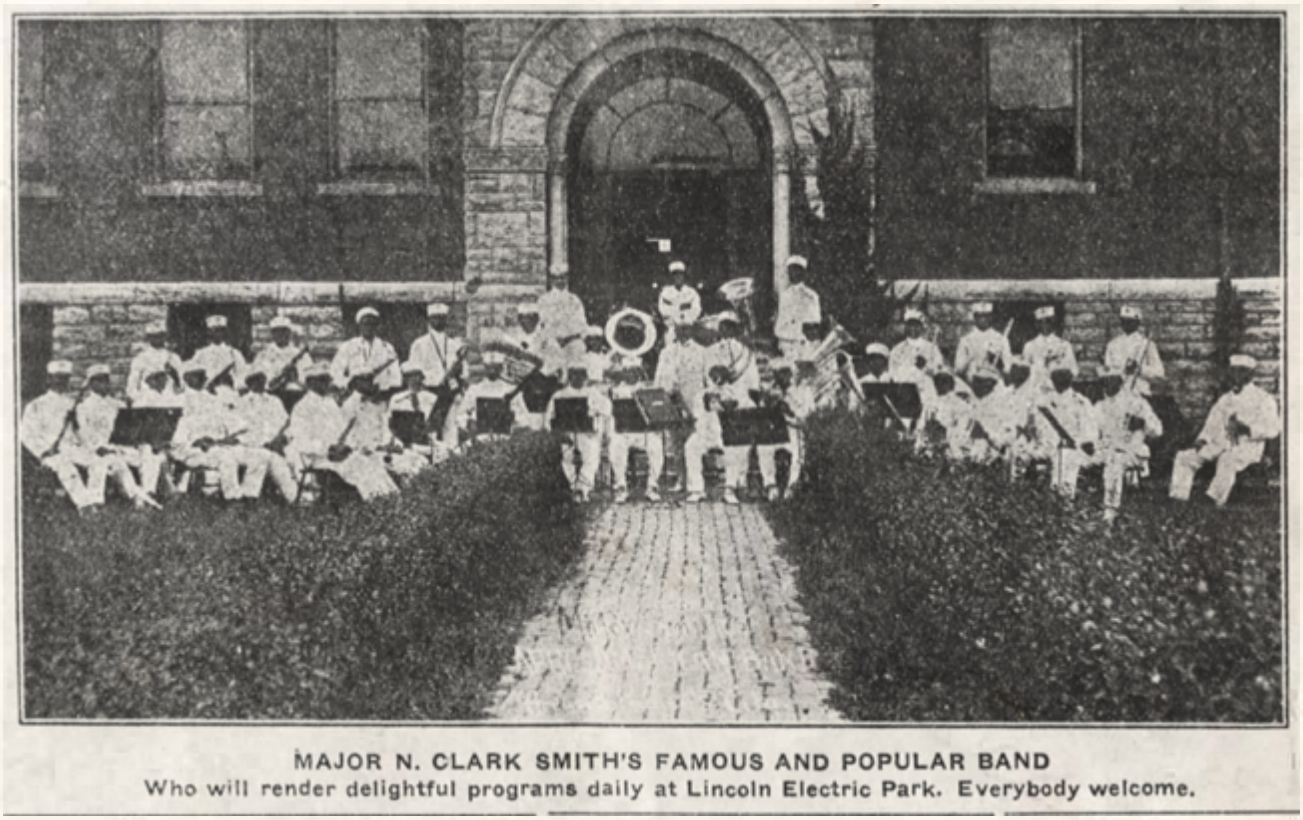
N. Clark Smith was born in Leavenworth, Kansas, to Dan and Maggie Smith on July 31, 1866. His father was a regimental trumpet player in the African American 24th Infantry. N. Clark was the oldest of the four Smith children. His siblings were Hezekiah (b. 1869), Lavaria (b. 1872), and Barlett (b. 1879). In 1880, when N. Clark Smith was fourteen years old, he was listed in the federal census as a printer. Smith was involved in one way or another in the publishing business throughout his entire adult life.

It is assumed that Smith received much of his early education in music from his father, but he also may have interacted with the German bandmaster Carl S. Gung'l during his own brief service in the 24th Infantry. Gung'l was a mentor to numerous black army musicians during his lengthy career. For about six months in 1880 and 1881, Smith was enlisted in the U.S. Army and served at Fort Sill, Indian Territory. Gung'l was stationed at Fort Sill and other camps in Indian Territory from 1880 to 1888 and may have additionally traveled to Fort Leavenworth during this period.

Smith lived in Leavenworth for the remainder of the 1880s working in the publishing business; his brief tenure with the Army, due to poor vision, did not stop him from working in publishing and organizing musical groups at home. In 1888, he founded, edited, and staffed *The Advocate*, Leavenworth's African American newspaper. He also assumed the leadership of the Harrison and Morton Brass Band. The following year Smith sold his interest in the *The Advocate*, presumably to W.B. Townsend, who assumed the editorship in 1889. Smith then started the *Afro-American Letter* in March 1890. The *Afro-American Letter* ceased opera-

Smith:

of Kansas City Jazz



MAJOR N. CLARK SMITH'S FAMOUS AND POPULAR BAND
Who will render delightful programs daily at Lincoln Electric Park. Everybody welcome.

From the *Kansas City Sun,* June 9, 1917

tions after just a few weeks. *The Advocate* was also abandoned by Townsend in 1891.

Smith married Laura Alice Lawson (1874-1945) on July 31, 1889, his twenty-third birthday. Laura was fourteen years old. In mid-1890, Smith relocated to Columbia, Missouri, for one year. His occupation is not precisely known, but by July, 1891, Smith led the Blind Boone Colored Band for ten months in performances of the Blind Boone Concert Company. In the fall of 1891, Smith accepted his first position as a school music educator at Wilberforce School in Gallatin, Missouri. He remained in Gallatin for two academic years. While there, Smith also conducted Gallatin's Ward Chapel A.M.E. Church Choir and the Gallatin Colored Cornet Band. It is possible that his family remained in Columbia while Smith taught in Gallatin or that they at least spent summers in Columbia, given that newspaper accounts from this time period state Smith is "of Columbia" and was teaching in Gallatin. In October of 1892, the only child of N. Clark and Laura Smith was born in Columbia, a daughter named Anna Lauretta Smith.

The family moved to Wichita, Kansas, for about two and a half years between 1893 and 1895. Smith established his first Pickaninny band and led numerous community music groups. The term "pickaninny" is a racial slur that came from the Portuguese "pequeninho" and Spanish "pequeño." It entered the American vernacular in the mid-seventeenth century from West Indian Creole patois. The Portuguese and Spanish terms

simply meant small or tiny, but over time its usage, referring to African American youths during and after slavery, came to connote offensive stereotypes. As it relates to bands, the term pickaninny was used in white society, while the very same ensembles were frequently referred to simply as juvenile or youth bands within African American communities.

Smith's first compositions also date from this time, most notable among them the *Frederick Douglass Funeral March*. In December of 1895, Smith accepted the position of Music Director at Western University in Quindaro, Kansas, now Kansas City, Kansas. His duties included band, strings, and Commandant of the Junior ROTC program. During this time, Smith worked for the Hoffman Music House in addition to his work at Western. He continued to lead his Pickaninny band, bringing students from Wichita with him. The most notable member of these early Pickaninny bands was Wilbur Sweatman, an important early jazz clarinetist. Sweatman's recordings from 1918-1919 are among the first jazz recordings made by African Americans.

From the *Kansas City Sun*, January 5, 1918

Smith's Pickaninny Band toured the world in 1899 and 1900 as a part of M.B. Curtis's All-Star Afro-American Minstrels. Most of the performers for the tour were hired by Ernest Hogan, a wealthy and successful songwriter and veteran of minstrel shows and the black vaudeville circuit. Smith's sixteen-piece band for the tour included numerous Western University students and his brother-in-law Will Lawson. The tour expected to make stops in the South Pacific, Australia, New Zealand, South America, South Africa, and the 1900 Paris Exposition. In mid-1899, the company boarded the steamer Warimoo in Vancouver, British Columbia and made stops in Hawaii, Australia and New Zealand with the rest of the itinerary discarded. This abbreviated tour lasted for thirteen months.

After the tour, the Smith family relocated to Chicago from 1901 to 1907. The Lyon and Healy Company reportedly employed Smith and helped him further his studies at the Chicago Musical College. The Chicago Musical College was by all accounts a white institution, but it is possible that Smith received instruction from faculty there: Smith recounts study with Felix Borowsky in composition and orchestration and John B. Miller in voice. From this point onward, his signature on manuscripts usually includes "Bac. Mus., Chicago Musical College."

In January 1904, Smith enlisted in the Eighth Illinois Regiment for three years. He assumed the directorship of the

band and was charged with the group's reorganization. Around the same time, he also engaged in a flurry of pursuits to build a black community music infrastructure. He directed church choirs and other ensembles at Quinn Chapel A.M.E. and Bethel A.M.E. In 1902, he led the Famous Ladies Mandolin Club and in 1903 established his first orchestra at Bethel A.M.E., among numerous other ensembles. In terms of publishing, he formed the Smith Jubilee Music Company with J. Berni Barbour, which he touted as the world's first black-owned music publishing house. With Barbour, he co-wrote the song, *Baby, I'm Learning to Love You*, for the Sisters Merideth. In 1905, Smith began giving lectures on the origin of Negro melody.

Smith taught at the Tuskegee Institute from 1907 until 1913. The composition of his *Tuskegee March Song* dates from 1903 and may have been an attempt to secure a position teaching at the Tuskegee Institute. If this was Smith's intention, he was successful, accepting a position at Tuskegee in 1907, where he would lead musical ensembles and direct the JROTC program until 1913. By the end of Smith's tenure at Tuskegee, he orchestrated many successful tours with the Tuskegee Institute Band and Glee Club, including a tour for the entire summer of 1913 that travelled to over thirty states.

The demands of intense touring, along with disagreements with Booker T. Washington over repertoire and Smith's self-promotion in the press, led to his mental and physical exhaustion and departure from Tuskegee. Smith returned with his

SPONSORS

KC JAZZ AMBASSADORS

- ★ Carol Blum and Steven Wilson—Corporate Sponsor
- ★ Mark Edelman and 12th Street Jump—Corporate Sponsor
- ★ Robert McCollom, Cast Stone Consultants—Corporate Sponsor
- ★ Chapman Recording & Mastering—Corporate Sponsor
- ★ DeMasters Insurance—Corporate Sponsor
- ★ Green Lady Lounge—Corporate Sponsor
- ★ Jon and Wendy McGraw, Buttonwood Financial Group LLC—Corporate Sponsor
- ★ Gale Tallis, Folly Theater—Corporate Sponsor
- ★ John and Alice Blegen
- ★ Gerry and Judy Bukowski
- ★ Marilyn Carpenter
- ★ Rebecca Ehrich and Robert Kemper
- ★ Nelson and Mary Ellen Farney
- ★ Mike and Debra Gerken
- ★ Dennis Gredell and Lori Wohlschlaeger
- ★ Gary and Angela Hagenbach
- ★ Steven and Patty Hargrave
- ★ Gene and Sarah Lowrey
- ★ Greg Howard
- ★ Jo Lowry
- ★ Beverly and Ed Mann
- ★ Barbara Mathewson
- ★ Charles and Marada McClintock
- ★ Jon and Wendy McGraw
- ★ Sid and Carole McKnight
- ★ Edward Morris
- ★ Jamie and Alan Myers
- ★ Loren and Christine Myers
- ★ John and Linda Nobles
- ★ Penny Oathout
- ★ William Paprota
- ★ John Peterson
- ★ Randell Sedlacek and Mary Ventura
- ★ Gaston Saliou-Diallo, MD
- ★ Paul and Sara Smith
- ★ Merle Stalder
- ★ William Sullivan
- ★ Robert Thompson and Mary Wurtz
- ★ Jon Trozzolo and Sara Touchette
- ★ Julie Turner Ruskin
- ★ Tom and Geri
- ★ James and Sarah Weitzel
- ★ Gregg and Melinda Wenger
- ★ Mike T. White

family to Wichita to convalesce. During his Tuskegee years, Smith composed and published numerous vocal songs, marches, waltzes, and collections of his arrangements of Negro spirituals and jubilee songs. He also maintained contacts in Wichita and purchased a business block described as "easily worth $10,000" in 1911 dollars.

In 1914, Smith returned to Western University as Commandant for two years and in 1916 began the first of three high profile teaching positions at African American high schools. He first accepted a position at Kansas City's Lincoln High School, where former Tuskegee colleague J.R.E. Lee was Principal. He stayed at Lincoln until 1922. During this time, his students included Herman "Woody" Walder, Harlan Leonard, Walter Page, Thamon Hayes, Julia Lee, and a considerable number of the first wave of Kansas City jazz musicians.

Smith maintained his ambitious compositional pace during this second Kansas City period. The first versions of his larger scale works, *Negro Folk Song Suite, The Crucifixion*, and *Prayer From the Heart of Emancipation*, date from this era.

In the early 1920s, Smith set his eyes on Chicago. Although his role was obscured, he likely assisted former student Pauline James Lee in establishing the Chicago University of Music and secured the school's location at 3672 Michigan Avenue, the residence of Ernestine Schumann-Heink (1861-1935). Schumann-Heink was a famous contralto who created the role of Klytaemnestra in Richard Strauss's Elektra among numerous other prolific accomplishments. Smith left Lincoln High School at the conclusion of the 1921-1922 academic year.

After a few years of frequent travel to Chicago, Smith made his interest in Chicago more permanent, relocating with his family following his resignation from Lincoln High School. He began teaching at the Chicago University of Music for their 1922 summer session. The Pullman Car Company asked Smith to organize singing groups from the ranks of the Pullman porters for the purpose of entertaining passengers and performing for company events. He began touring Pullman hub cities throughout the country. In 1923, Robert S. Abbott, founder and publisher of the Chicago Defender, asked Smith to create a Newsboys Band. This band would serve the young African American men who sold the Defender on street corners. The group of about seventy-five pieces operated from at least 1923 to 1925, after which Smith began teaching at Chicago's Wendell Phillips High School. In 1924, during this period in Chicago, pageant writer and director Ada Crogman Franklin likely contacted Smith about composing music for her pageant, *Milestones: A Pageant of Negro Progress*. Smith obliged, penning an Egyptian themed overture and contributing several arrangements of traditional spirituals to *Milestones*.

Smith continued to teach at Wendell Phillips High School until 1931, when he was recruited by the St. Louis County Board of Education to teach at Sumner High School in St. Louis. Smith's time in St. Louis would bring many high points. His *Negro Folk Song Suite* was performed by the St. Louis Symphony under the direction of Vladimir Golchman in January of 1933. He also composed his *Negro Choral Symphony* in 1933. Smith retired to Kansas City after he resigned from Sumner High School in mid-1935.

Months following his retirement, Smith fell ill in Kansas City after a visit to Chicago to attend the Joe Louis and King Levinsky fight that took place on August 8, 1935. Newspaper accounts differ on the precise timing of events, but all report that he suffered a stroke later in August 1935. Smith was ill for several weeks and passed away at his home, 2323 Tracy Avenue, on October 8, 1935. News of Smith's death spread rapidly. The *Kansas City Call* and other black newspapers throughout the country published extensive obituaries and serialized accounts of his accomplishments.

Smith's legacy has been largely based on his famous former students; however, his influence is impossible to measure, having touched thousands upon thousands of lives over the course of six decades in his dedication to the music education infrastructure of black America.

20 years serving the local and national communities through research, exhibition, education and performance. The 20th anniversary exhibition will feature five thematic areas celebrating jazz as an original American art form and illustrating the legacy of the American Jazz Museum.

The first portion of the exhibit will explore the origins of the museum: why it was created and the needs it would meet, the planning and construction process, the key figures and, of course, the opening reception.

Kevin Mahogany and Al Jarreau at the opening of the Kansas City Jazz Museum

The second area will highlight the museum's different venues and performances dedicated to the advancement of the art form and growing the jazz audience.

The third area of the 20th anniversary exhibition will feature the programs and events through which the museum engages the community, from some of the original programs and events to programs currently on the calendar. Traditionally, the museum has also hosted Kwanzaa celebrations and Martin Luther King Jr. Day events, meeting the need for cultural engagement and allowing the museum to serve as a steward to the community.

Temporary and traveling exhibitions are integral parts of the museum, and the 20th anniversary exhibit will highlight the rich history of temporary exhibitions that have passed through the Changing Gallery. High art – including works by Kansas City's Light in the Other Room group of black artists – folk art, high-tech, literary, and cultural histories have all been themes of past exhibitions.

Last but not least, highlights from the museum's permanent collection (including rarely-seen artifacts) will be on display. Due to conservation best practices, some of these objects will only be out for a portion of the exhibit's duration, so it is in any visitor's best interest to return regularly to see what's new!

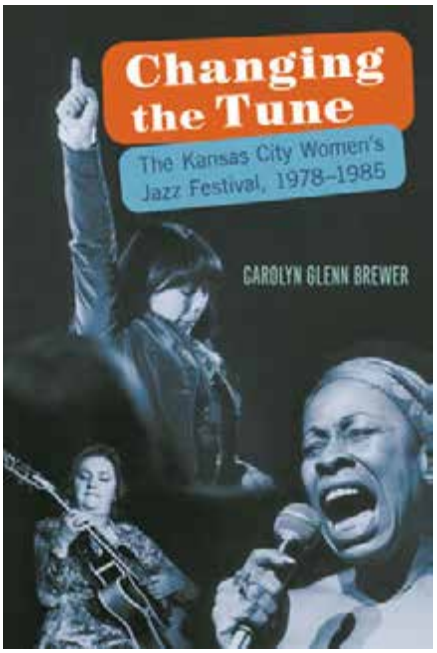
The community's role in the history of the museum is just as important now as ever. For the first time in the history of the American Jazz Museum, there will be portions of the 20th anniversary exhibit that are community curated. Over the course of five months, patrons will have three opportunities to vote on two objects, and select the one they would like to see featured in the exhibition. Voting will take place both online (through the American Jazz Museum's Facebook page) and in the museum. Visitor selections will be on display for the first three months of the exhibit, with the "runners up" on display for the second half of the exhibit's duration.

The last 20 years of the American Jazz Museum have been remarkable, and *The Legacy Plays On!* will be full of old favorites, new surprises, and an exciting look at what you can expect for decades to come.

Changing the Tune: The Kansas City Women's Jazz Festival, 1978-1985

by Carolyn Glenn Brewer

308 pages. Published by UNT Press, 2017.



Some of the most welcome inquiries that I received while editing *Jam* were the ones from Carolyn Glenn Brewer, asking if I would be interested in her latest idea for a feature story. They were always great ideas, and proved to be interesting, extremely well researched and well written.

I loved this new book, which covers the Kansas City Women's Jazz Festival from when Carol Comer suggested the idea to Dianne Gregg as they were driving back to Kansas City from the Wichita Jazz Festival in 1977. They lamented that female musicians were rarely included at these festivals and there were those who questioned whether women could be successful jazz musicians. The festival idea seemed radical at first, but it did not take long before they thought it was a great idea. They immediately went to work. They quickly received encouragement and hands-on support from Marian McPartland and Leonard Feather.

Each of the seven editions of the festival are covered in detail. The preparation for a festival is an immense task, including developing a volunteer organization, determining a festival format, making venue decisions, arranging for sound equipment, reaching out for corporate support, grant requests, and deciding on the artists to be presented, contracts and travel and hotel accommodations and insurance and advertising and ticket sales and much more.

The lineups each year were stellar. For example, year one included headliners Marian McPartland, Toshiko Akiyoshi and Lew Tabackin, Betty Carter, Mary Lou Williams and Marilyn Maye. In year two, they were able to coax Melba Liston out of retirement, and Joanne Brackeen performed. And in the third year they organized a reunion of the International Sweethearts of Rhythm and featured Carmen McRae. Later festivals included Blossom Dearie, Ernestine Anderson, Barbara Carroll, Nancy Wilson, Sheila Jordan, Flora Purim and Anita O'Day.

I especially enjoyed the biographical sketches of the artists (and not just the headline stars) that are included in the narrative, including stories of the situations they had to endure during their careers. The stories are fabulous, such as bassist Carol Kaye and Melba Liston discussing their experiences with Motown recordings. Brewer has provided many excerpts of festival reviews, showing the depth of her research. She also conducted extensive interviews, especially with Carol Comer and Dianne Gregg. The book reads like a good story rather than a documentary.

The festivals included clinics and the famous Kansas City jam sessions, and these features resulted in the festival attracting musicians and fans from across the country and beyond. These were in addition to the TNT (Top New Talent) and main concerts. The festival received great press, and having sets recorded for broadcast on the popular *Jazz Alive* series provided excellent exposure.

Such an event is difficult to sustain. After six years, volunteers became burned out, and several Board members resigned. Carol and Dianne were drained and decided not to run for officer positions. The new leadership decided to take a one year break, but they did organize a final festival in 1985.

It is clear that the festival helped alter the lingering perceptions about female jazz musicians. It provided a great stage and needed visibility. It undoubtedly worked, and it is no longer a surprise when the headliners at a major concert or festival are women.

I recommend *Changing the Tune* without reservation.

—Roger Atkinson

David Basse and Joe Cartwright
Live at Pilgrim Chapel

Lafayette Music

Personnel: David Basse, vocals; Joe Cartwright, piano

Tracks: Sugar, Do Nothin' Till You Hear From Me, Moanin', Please Send Me Someone to Love, Tangled Up in Blue, Blue Skies/Suddenly (In Walked Bud), I've Got You Under My Skin, Is You Is or Is You Ain't My Baby, My Funny Valentine, Like Jazz

Recorded at Pilgrim Chapel, July 6, 2014 by Bob Walkenhorst. Mastered by Craig Rettner at CR Sound

David Basse and Joe Cartwright have been essential parts of the Kansas City jazz scene for decades, and have been musical collaborators on radio shows *12th Street Jump* and the more recent *Jazz With David Basse.* Both have developed reputations well beyond the Kansas City region. This new release should serve to further enhance those reputations.

In this intimate setting Basse and Cartwright have produced a varied program of mostly familiar tunes. Both musicians have a genuine soulfulness in their work, and this quality is a constant throughout the set.

Joe's soulful intro to "Sugar" seems to set the tone quickly. Listen to how he uses time, leaves plenty of space, and plays a great bass line here. He shows his stride chops on "Do Nothin' Till You Hear From Me," throws in a "I'm Beginning to See the Light" quote to keep us on our toes, and somehow seems to create the sound of the whole Ellington band on his piano. And those trills, perfectly placed. I like his ideas on Monk on the "Blue Skies/Suddenly" medley (and I am ashamed that I had not picked up the link between these tunes before). And "I've Got You Under My Skin" seems to imply the Basie band when it backed Sinatra on this tune at the Sands. The Basie ending provided the final acknowledgment.

Now, pair that with the Basse rich baritone in this intimate setting and magic occurs. David seems to own hip tunes like "Sugar" and "Moanin,'" as well as the R&B classics like "Please Send Me Someone to Love" and "Is You Is or Is You Ain't My Baby" (which opens with a bit of "Hit the Road Jack.") He proves to be a fine storyteller (as a good blues singer needs to be) on "Tangled Up in Blue." He can deliver in the Sinatra style, as he does on "I've Got You Under My Skin". And when it is time to lay it all on the line, he drains you with "My Funny Valentine," the climax of the set, the one that gets the room standing.

It takes a close musical partnership to succeed in this setting. David and Joe have that kind of rapport. This is a very enjoyable recording, easily recommended to their many fans and those who enjoy the more intimate side of the music.

—Roger Atkinson

John Stein/David Zinno
Wood and Strings

Whaling City Sound WCS093

John Stein
Color Tones

Whaling City Sound WCS089

Personnel: Zé Eduardo Nazario drums; Phil Grenadier, trumpet/flugelhorn; John Lockwood acoustic bass; and Fernando Brandão on flutes. With the exception of the classic "Angel Eyes," all the compositions are Stein originals.

Recorded March 19 and 20, 2016

Jazz guitarist John Stein, born and raised in Kansas City, offers up a pair of aces with two new discs, *Color Tones* and *Wood and Strings*, with Dave Zinno. The duo serves up swing as regular playmates at Cork, the tapas restaurant they perform at in New Bedford, Massachusetts.

Recorded on February 7 and April 24, 2016, *Wood and Strings* features fourteen tunes, clocking in at over an hour of music. The album sounds like dark chocolate; John's tone is round, and Zinno's is robust.

The opener is "I Remember You," a medium-up-tempo jump-starter, followed by a great

solo on Stein's fast-paced original composition, "Up and at 'Em." After the medium-slow, tempo smooth take "Out of Nowhere" (with a killer acoustic bass solo), three originals in a row appear: "Switch-a-Roo," a jagged-melody blues-funk that has very subtle swing, but with spice; "Sarlat" with beautiful voice-leading constructs, featuring Zinno's bowed bass solo; and "Estate" with fat, luscious tone and chord-melody voicings that remind me of Kenny Burrell.

"Song For Now" features elegant playing from Stein and a solo from Zinno that shows off his dexterity. "But Beautiful" is played at half time speed, giving both musicians time to explore the melodic contour and savor the taste of each chord. About three minutes in, they simultaneously land on the perfect descending harmonic line, creating instant contrapuntal lines that wind downward in a beautiful helix. Dizzy Gillespie's tune, "Birk's Works" gets the honey-drip treatment which allows John to do some nice double-time runs. His style has matured over the years; he is more relaxed and his sense of swing has intensified in the calm.

The opening statement on *Color Tones*, "The Commons", comes on like a forward march, with Brandão playing a wonderfully wooded flute solo. "Angel Eyes" is served up as a killer funk groove with drums turning the beat around like James Brown's Clyde Stubblefield. The bridge is a flute-led melody over samba then back to the funk melody theme. In the first solo, Brandão is tasty as always; he never misses. Stein's solos percolate with precise harmonic content, combined with melodic buoyancy that bubbles. "New Shoes" is a fun listen – a great lyrical line that sounds like a joyride. The interaction between the flute and trumpet is thoroughly enjoyable. "Five Weeks" a Monk-ish blues, features an opening phrase with a muted trumpet delivering a syncopated, stutter-statement trumpet solo by Phil Grenadier, among the best I have ever heard. Stein follows with and understated solo line that patiently builds both harmonically and rhythmically.

"Jo Ann", written for Stein's mother, is a beautiful slow bossa/rhumba with a reluctant rubato intro. The lickety-split cooker, "Neck Road," features the deft drumming of Zé Eduardo Nazario, along with the fleet-fingered bass walking of Lockwood, while Stein, Grenadier and Brandão fly in circles above it all. At the other end of the spectrum, the enticing sonic scenery of "Labor of Love" creates a casual atmosphere.

"Ebb and Flow" reveals a minor blues walk in a medium swing; it's lazy and smooth, like relaxing on Saturday afternoon. Stein takes his time and doesn't overplay his hand; instead he finesses the changes and crafts the ultimate tasty solo. Meanwhile, Lockwood's acoustic bass solo is perfection. The exotic, stop-time samba of "Four Corners" is simply elegant, while "Salt Marsh Dawn" cools things down as a beautiful ballad.

For the closer, the band goes out swinging on "Wall Stones", a 6/8 modal composition with a wicked flugelhorn solo by Grenadier and an extended, probing drum solo from Nazario.

John Stein's individual writing has matured in a way that better reflects the wisdom and experience he has garnered over the years he has served as leader on the Whaling City Sound label. This is his tenth album for them. I've heard all the CDs he has recorded with these sidemen and, while I have enjoyed each adventure, I must admit I have never been as impressed as I am with this particular disc. Indeed, they've peaked in a most organic fashion – as individual performers, collective arrangers, and mutual admirers of the common good – the will to swing.

— Wayne Everett Goins

CLUB SCENE

LOCAL LIVE JAZZ & BLUES

18TH & VINE

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 Blue 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 Charisse KC
1006 Walnut St..... 816-474-0000
Tues. – Brad Allen 5:00 -8:00 p.m.

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

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. – Live Music 4:30 p.m. - 1:00 a.m.
Sat. – Live Music 10:00 a.m. - 2:00 p.m.
and 4:30 p.m. - 1:00 a.m.
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 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.

B Winslow's BBQ
20 E 5th 816-471-7427
Fri. — Jam 3:00 - 6:00 p.m.
Sat. - Sun. — Blues on the Patio 3:00 - 7:00 p.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

J The Drop
409 E. 31st St. 816-756-3767
Millie Edwards & Tom DeMasters, 2nd Saturdays
1:00 - 3:00 p.m.

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 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 InterContinental Oak Bar & Lounge
121 Ward Parkway 816-756-1500
Live Jazz Thurs. - Sun. Sets start at 8:00 p.m.

J Plaza III
4749 Pennsylvania 816-753-0000
Sat. — Lonnie McFadden 7:00 - 11:00 p.m.

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.

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 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 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.

CODA

LARRY KOPITNIK

Five Years Later, We're Good

In 2012, the Kansas City jazz world had been damaged, badly.

A bit over five years ago, I was sitting in the Blue Room with a friend. We used to run into each other in Jardine's, the Plaza area club which had dominated this city's jazz scene for two decades. The Blue Room was – and remains – a premier destination. But Jardine's offered jazz every night of the week, plus late shows on weekends. If a guest asked where to hear jazz in Kansas City tonight, one answer could always be Jardine's.

Jardine's had closed late the year before. Some musicians who rarely gigged there harrumpfed that it wouldn't be missed. But losing seven nights a week of opportunities for other musicians to perform and for fans to hear jazz hurt plenty. Some clubs and restaurants stepped up and played with jazz shows here and there. Writer Bill Brownlee, in a story on KCUR-FM, presciently opined that it would become more difficult and take more work to find jazz in Kansas City. Anyone who enjoyed the music knows that, for a while, it was and it did.

But if you've followed live jazz in Kansas City long enough, you also know its accessibility and popularity flows in waves. In 2009, when CDs were released by Diverse – with Hermon Mehari, Ben Leifer, Ryan Lee and others – and Trio ALL – with Mark Lowrey, Zack Albetta and Leifer; they regularly backed Shay Estes at Jardine's – this city took notice of the new generation of talent beginning to dominate the jazz scene. We cherished the extraordinary veteran musicians who kept our music alive. We were awed by the young talent poised to see it thrive and grow.

Then Jardine's died. While the Blue Room remained an anchor, and the Majestic and the Phoenix were here (each, after closing for a while), we were down to a single anchor. Some doomsayers whispered that's it, pack up the tent, the flow from here is all down the drain.

A couple of new jazz clubs poked their heads above the rubble but didn't survive. A jazz club is a small business which, like any small business, requires a solid game plan, financing, and a savvy owner. A good yet affordable location and a little bit of luck don't hurt, either. All of that doesn't come together in every small business attempt.

But sometimes it does. Green Lady Lounge quietly opened, then opened a second floor, and today is bursting at its weekend seams. It's taking over the club next door to accommodate crowds – many from out of town – who come for jazz.

A block over, Corvino's Supper Club is dipping its toes into the jazz waters as part of its ambiance. The music is also integral to the personality of the recently opened Eddie V's restaurant on the Plaza, and the lounge in Chaz in the Raphael Hotel. Maybe those places aren't jazz clubs like Green Lady or downstairs at the Majestic. Maybe they hire smaller groups, or the music lays more in the background. But they're booking live jazz every night of the week.

Jazz in Kansas City is resilient because it's part of this community's DNA. It's how the world knows us. We can talk about tech opportunities, about Cerner and Sprint, and each is critical to this area's success. Some of America will always know us first for the Royals and Chiefs. Other styles of music thrive here. There's plenty of diverse pieces to the Kansas City puzzle. But around the world, jazz will always be tattooed vividly across this city's face. Visitors will look for it and, in a city cradling a culture of jazz, will find it at its best.

Jazz in Kansas City is never going away.

NEXT JAM

August brings the fourth annual Charlie Parker Celebration. Ten days of activities, the 17th through 24th, include special shows in clubs, the return of bike and historical tours, and the 21-Sax Salute at Parker's grave site in Lincoln Cemetery (organizers actually came very close to having 21 saxophones there last year). Details are in the next issue of *Jam*.

Dick Hawk's GASLIGHT GRILL & BACK ROOM

The exciting New Red Onion Jazz Babies join Lynn Zimmer for a full evening of entertainment on the first Monday of every month.

ENJOY BEVERAGES AND DINING ON BEAUTIFUL GASLIGHT PATIO

GASLIGHT GRILL

Enjoy scintillating New Orleans jazz and mellow traditional favorites by Lynn Zimmer and the Jazz Band featuring some of K.C.'s finest jazz musicians Wednesday through Sunday every week.

PRIVATE ROOMS AVAILABLE FOR PARTIES AND BUSINESS EVENTS

No Cover Charge • Kansas Dry Aged Steaks • Seafood • Chef Specialties • Dance Floor

5020 W. 137th St. (Just south of 135th on Briar Drive) Leawood, KS 66224

913.897.3540 • GaslightGrill.com

KC's Community Youth Jazz Education Nonprofit Celebrates Its 10th Year!

5 Star Jazz Band

Director Bob Drummond

Alumni recognized in KC's Jazz Community:

Natalie Bates, Robert Castillo, Matt Cook, Matt Clinkenbeard, Zach Foster, Diana Hunter

Become a Sponsor Today!

Founded by three North Kansas City High School music students.
Offers no-cost year-round instruction in:

- **Live Performance**
- **Arts Management**
- **Community Service**

Contact
Board President Tom Bates
www.5starjazzbandkc@gmail.com
(816) 588-5376