

Jam

Jazz Ambassador Magazine

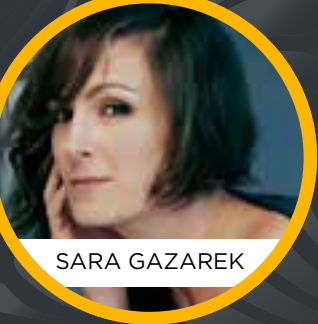


CLORA BRYANT,
LAURIE FRINK,
AND THE

Trumpet LESSON

WOMEN IN JAZZ

- At the Clubs
- Jackie Myers
- JCCC Jazz Winterlude
- KC Jazz Alive Summit
and Much More!



SARA GAZAREK

THE BLUE ROOM AT AMERICAN JAZZ MUSEUM



816.474.8463

1600 EAST 18TH STREET KANSAS CITY, MO 64108

FEBRUARY 2020

SAT	1	\$	SLAUGHTER, TOWNE & MORRISON ORGAN TRIO
MON	3		JAM SESSION: JASON GOUDEAU
THUR	6		GLAMOUR PROFESSION: THE MUSIC OF STEELY DAN
FRI	7		DESMOND MASON \$ CHARLES WILLIAMS FEAT. MISHA ROBERTS
SAT	8	\$	MATT VILLINGER ALL NIGHT TRIO
MON	10		JAM SESSION: CHRIS HAZELTON
THUR	13		AMBER UNDERWOOD
FRI	14		THE "B" SIDE BAND \$ VALENTINE'S DAY WITH DELYNIA JANNELL AND J LOVE
SAT	15	\$	IDA MCBETH
MON	17		JAM SESSION: TYREE JOHNSON
THUR	20		MAX BERRY BAND
FRI	21		MISHA ROBERTS \$ DARRYL WHITE QUARTET
SAT	22	\$	JAMES WARD BAND
MON	24		LOUIS NEAL BIG BAND
THUR	27		KANSAS CITY LATIN JAZZ ORCHESTRA
FRI	28		LADY D \$ MAX GROOVE
SAT	29	\$	JAZZ DISCIPLES

MARCH 2020 CELEBRATING WOMEN IN JAZZ

MON	2		JAM SESSION: MILLIE EDWARDS
THUR	5		KARITA CARTER FEAT. HEAT INDEX
FRI	6		DESMOND MASON \$ MISHA ROBERTS FEAT. CHARLES WILLIAMS
SAT	7	\$	SAM RIVERS AND LESHEA WRIGHT FEAT. DA TRUTH BAND
MON	9		JAM SESSION: AMBER UNDERWOOD
THUR	12	\$	SARA GAZAREK
FRI	13	\$	THE "B" SIDE BAND CHRISTIN BOHRISCH QUARTET
SAT	14	\$	IDA MCBETH
MON	16		JAM SESSION: LISA HENRY
THUR	19		MINDI ODEHNAL FEAT. GLAMOUR PROFESSION: THE MUSIC OF STEELY DAN
FRI	20	\$	MISHA ROBERTS ARYANA NEMATI WITH DELYNIA JANNELL
SAT	21	\$	LISA HENRY
MON	23		JAM SESSION: STEPHANIE MOORE
THUR	26		JACKIE ZAMORA FEAT. KANSAS CITY LATIN JAZZ ORCHESTRA
FRI	27	\$	LADY D SHAY ESTES FEAT. MATT OTTO QUINTET
SAT	28	\$	MOLLY HAMMER
MON	30		KANSAS CITY JAZZ COLLECTIVE BIG BAND FEAT. COMPOSITIONS AND ARRANGEMENTS OF PAUL ROBERTS FEAT. KELLEY GANT, SHAY ESTES, AMBER UNDERWOOD, SOPHIA HOLLMAN, ANDREA ROGERS, KARITA CARTER, KRISTEN NALL, AND AMBER KALL

BLUE ROOM HOURS

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FRIDAY
SATURDAY

5:00PM - 11:00PM ... 7:00 PM
5:00PM - 1:00AM ... 5:00 PM & 8:30 PM
7:00PM - 1:00AM ... 8:30 PM

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Jam

Jazz Ambassador Magazine

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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 AMBASSADORS MAGAZINE (Online) ISSN: 1533-0745

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Single Source Printing

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www.kcjazzambassadors.org

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On the Cover:

Dianne Romain is a UMKC alumnus and the writer of our feature story about her mentor Clora Bryant, who passed in 2019. Dianne is the author of "The Trumpet Lesson," and she is pictured on the cover, at her home in Mexico, playing the trumpet. Thanks to Dianne for graciously writing this article exclusively for JAM.



MARK HOWARD EDELMAN

Welcome to 2020—the 100th anniversary of the birth of the Bird. All jazz eyes should be on KC this year, as the world celebrates one of our town's contributions to great American music—Charlie Parker. In clubs, concerts and special events all over town, Kansas City will honor its alto saxophone favorite son, as we've been doing for years every August.

We know Kansas City is a great Jazz Town. So it was surprising to discover that a survey of Top Jazz Cities compiled by the on-line news and calendar listing *www.allaboutjazz.com* stuck Kansas City all the way

down at #8 on the list. I can understand New York at the top—that town has more than fifty clubs where Jazz is spoken on a more or less nightly basis. Chicago gets #2, but that's probably because of all of the blues clubs in that burgh. New Orleans is three.

But how did London, Paris, San Fran, Boston and Philly get ahead of us, too? No way. Anyone who's visited these towns knows there are maybe five or six places to take in Jazz. But add up Kansas City's jazz club collection—the Blue Room, Green Lady, Black Dolphin, the Majestic, Chaz, Soiree, Phoenix, Café Trio, Corvino, Eddie V's, Johnnie's in Liberty, 424 in Leavenworth. And that's not including all of the blues clubs, bars and dining establishments that program jazz one or two nights a week.

If you agree with me and feel KC is not getting its due, head to the All About Jazz website and VOTE FOR KANSAS CITY! Deadline is April 15. Let's flood that survey with the right answers and put Kansas City near the top, where it belongs.

See you at a jazz club soon,

Mark Howard Edelman, President
KC Jazz Ambassadors :||



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MARISSA BAUM

Women in Jazz 2020 — What They Want You to Know

This article is typically my opportunity to showcase the historical objects, staff, and programs of the American Jazz Museum. Last March, I wrote about the importance of Women in Jazz Month to celebrate the contributions of the female impact on the genre. I shared the stories of some of Kansas City's most influential women in jazz, and asked how we can bring more parity in gender representation to the world of jazz.

This year, I want to leverage this opportunity to serve as a platform for the women who are impacting jazz right here in Kansas City (and beyond!) right now. I want them to speak directly to you about their experiences. Because they are leaders making the artform what it is today...and what it will be tomorrow. This is what they want you to know:

DEBORAH BROWN (vocalist) - During WWII the pull of jazz music was too strong to stop women from developing their personal taste for playing jazz. As a result, we have numerous bands being led by talented artists who happen to be women, and singers have flourished as well as those playing the woodwinds, percussion and piano and guitar. Where it goes from here we can only wait for the treat of new music and styles to be revealed. I'm in my 4th decade of performing jazz and



Aryana Nemati



Deborah Brown



Kelley Gant

have seen and heard tremendous changes. My heart goes out to my colleagues.

JACKIE MYERS (pianist) - I hope that one day women will populate the world of jazz, so much so, that the need to recognizing them as a minority group within the field will become obsolete. My name is Jackie Myers; my pronouns are she, her and hers, and I take more pride in being a jazz musician than I do anything else. It is especially my honor to be a part of the Kansas City jazz scene.

EBONI FONDREN (vocalist) - Women in jazz - Kansas City could be uplifted and supported more. We are all educated and professional bandleaders. We work just as hard as our male counterparts. Maybe we don't play instruments or run orchestras, but what we do is just as important to the continuing legacy of jazz as is the next (male) trumpeter or tenor sax player. It would be nice to be celebrated all year round, not just one month.

ARYANA NEMATI (saxophonist) - I am inspired to see the role of performing female musicians and singers expand in our city and I am thankful to be part of it.

LISA HENRY (vocalist, educator) - "Women in Jazz Month" represents the natural continuum of a Black American musical art form that compels all artists to share their unique voice and story.

In the area of jazz, the most important inquiry is not a question of one's gender. The most important question is: "Can that cat PLAY?" Women with compelling stories to tell will always have a place on the bandstand and a seat at the jazz table.

SHAY ESTES (vocalist) - I'm proud to see how many women are now leading bands and collaborating with one another within the jazz community. I look forward to the day when "Women in Jazz" are so prevalent in KC; as to no longer be seen as novel enough to require simply a single month to celebrate them but are instead considered a normal and vital part of a thriving musical community that respects, honors, and celebrates them all year long.

AMBER UNDERWOOD (flutist, educator): Our music is just as substantial as our male counterparts music. More representation in publications, media, arts organizations and performance opportunities are imperative. Women in jazz month is EVERY month and every day if you are a woman in jazz.

KELLEY GANT (vocalist) - I wouldn't be singing jazz in Kansas City if it weren't for the other female musicians in the city who supported me from the beginning.

MILLIE EDWARDS (vocalist) - Each woman on the scene should be there, it keeps the art form alive and creates/develops new audiences. Beyond the strength, creativity, diversity, and talent of women on the KC Jazz Scene is the ability that has been given to SHARING with each other. In the end it's important that women continue to extend a hand to other women. Help open



Amber Underwood

doors. There's enough work but sincere and caring support will always be needed.

ALYSSA BELL (violinist, educator) - Women in jazz are historically outnumbered due to the culture of the craft. Improvisation is essentially composition and the ability to articulate the inner voice through one's instrument. As a young female it takes an incredible amount of courage to take the solo in a room full of males. What we need is more young females not just encouraged but PUSHED to express themselves through improvising from the start of their studies or this dichotomy will always exist. We can start to make a change by hosting young female-only jazz workshops and festivals in addition to classroom attentiveness.

Seeing a pattern? Me too.

Join us in The Blue Room throughout the month of March for live music four nights a week, featuring some of these and more incredible women of Kansas City jazz.

*Time and space parameters have limited content. For the full article, visit americanjazzmuseum.org/newsroom :||



Lisa Henry and Bobby Watson

A Broad Spectrum

By David Basse

A Broad Spectrum is a weekly jazz radio show highlighting music and lyrics by women. The show airs Sunday afternoons on WFDU FM 89.1 in New York City. The show's host, Mary Foster Conklin, is a New Jersey native who moved to New York to pursue a career in theatre.

Foster-Conklin's transformation from actor to jazz singer began when she joined drummer/composer Art Lillard's 15-piece *Heavenly Band*. Her song selections with Lillard's band naturally shifted from show tunes to blues, Latin and bebop.

Foster-Conklin puts her personal stamp on a repertoire that spans over nine decades. "Scratch her witty tough-girl-from Jersey patter," wrote *The Washington Post*, "and you'll find a sensitive artist (but not frail) with a wide-ranging boldly colored voice and an open ear for off-beat material."

In addition to being a talented singer, vocalist Mary Foster Conklin is an old school song hound, with a special talent for uncovering lesser known treasures of the Great American Songbook. But why the song search mission?

Several years ago, a simple quest for some lesser known material by Matt Dennis (the West Coast songwriter best known for his hits *Angel Eyes* and *Violets for your Furs*) quickly became an all-out obsession.

She began her Matt Dennis song search at the Library of Congress. At the time, she had teamed up with Los Angeles singer-songwriter, Mark Winkler, to present a bi-coastal tribute to Matt Dennis and Bobby Troup.



Mary Foster Conklin

the Sex Pistols. Her current radio show began in 2016, and *A Broad Spectrum* is now in its fourth year and can be found on the air every Sunday from 3pm to 7pm Eastern Time. *A Broad Spectrum* offers an assortment of music by women who inspire; writers, composers, instrumentalists and vocalists.

Mary Foster Conklin hopes that you'll take a chance and tune in. Her shows are also archived on Mix Cloud, which now has *A Broad Spectrum* as a special page. Find them at <https://www.mixcloud.com/ABroadSpectrum/>

There is streaming available on the station's HD2 channel at <http://www.wfdu.fm> and yes, she does include airplay for guys now and again, she calls it her *Honorable Men-tion* slot.

Blues for Breakfast - Remembering Matt Dennis, on Rhombus Records, became an award winning third CD for Foster Conklin. It was hailed by the press as, "delightfully dramatic." *Jazz Times* labeled the album "a work of art and heart" and the *Jazz Society of Oregon* said the album was "an overdue reminder of the honored place of Matt Dennis in American music."

This led Foster-Conklin to believe she may have a reason to get back into radio. Before moving to New York, Foster-Conklin was a college DJ for three years.

"It was very eclectic", she said, "my tastes were all over the map back then."

Her college radio show included music from Steely Dan, Frank Zappa, Horace Silver and

Palimpsest

Palimpsest, this past summer's sold out and award-winning sensation makes a return, but with the opportunity to create new experiences at The Nelson-Atkins Museum of Art. Highlighting the museum's collections and paying homage to Black History Month, Tristian Griffin's choreographic vision, Palimpsest II, merges the many talents of Kansas City's artistic community with a multifaceted production featuring dance, spoken word, and music.

Meaning "something reused or altered but still bearing visible traces of its earlier form," palimpsest describes the process of inhumane discrimination, the

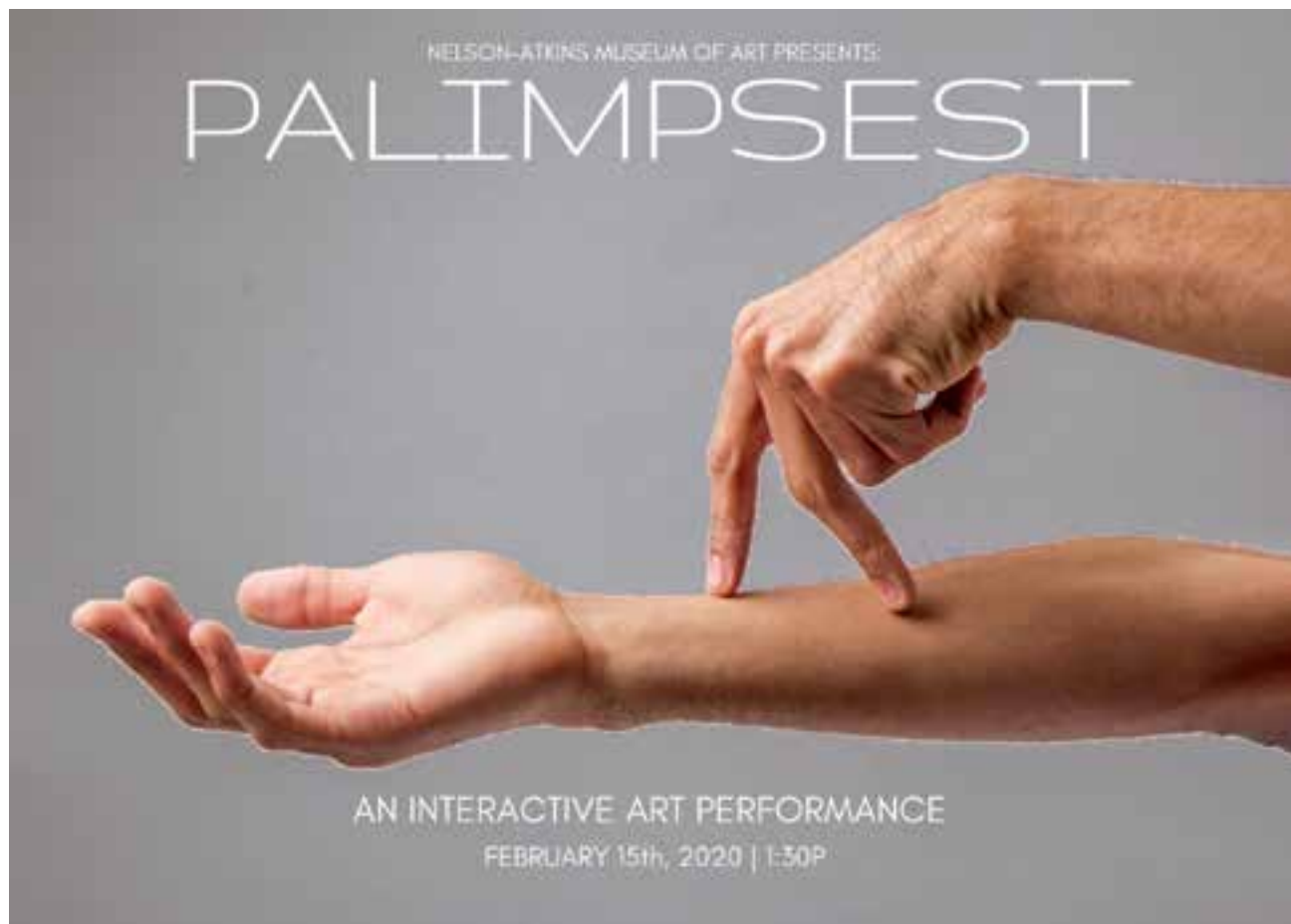
role of the oppressor, and the cultural costs towards its victims' identities.

Reflecting on African American and Native American histories, the production showcases how palimpsest is evident throughout history and still exists in modern society today.

Visitors and audience members will navigate throughout the museum's designated galleries experiencing Griffin's visual narratives.

Do not miss this incredibly engaging and moving production!

Dancer, Choreographer, Instructor
Tristian Griffin



JAZZ AMBASSADORS

Despite the cold, members of the KC Jazz Ambassadors were out in force on Friday, January 10 to celebrate the birthday of Jay McShann at the Blue Room. Hootie's daughters Linda and Janie were along to blow out the candles on the birthday cake and Joe Cartwright played Hootie's blues and a number of other Blue Devils classics as the party carried on into the night.

There was a performance by Gail Bowman, daughter of Priscilla Bowman, vocalist who scored a million-seller hit with Jay, and their composition, "Hands Off" for the Vee-Jay label in 1955.

Our next Meet Up is Saturday, February 29 at Hamburger Mary's, 37th and Broadway, for a Bingo Night with proceeds going to the Jazz Ambassadors. Jessica deLong will be performing. We'll undoubtedly hit some jazz clubs later that leap-night, so make plans to join us for all of the fun. :||



Mark Edelman, KCJA president, welcoming Ambassadors to the Blue Room celebration of Jay McShann's 104th birthday.

MEETING UP



Gail Bowman, daughter of Priscilla Bowman, who had a hit with Jay McShann.

CLORA BRYANT, LAURIE FRINK,

AND THE

Trumpet



PHOTO BY CHRIS LOOMIS



LESSON

Sizzling singers like Ella Fitzgerald and Billie Holiday achieved decades of success. But outstanding female instrumentalists typically haven't matched their fame. Like many others, I'd heard about Ella and Billie from my earliest years, but it took an unusual turn of events—in my case writing a novel—to learn about jazz trumpeters like Clora Bryant and Laurie Frink.

I learned about Clora and her album “Clora Bryant—Gal with a Horn” early in my research for *The Trumpet Lesson*. Though a novice, myself, I was so inspired by Clora's album that I spent hours trying to play along with her. I had Callie Quinn's teacher in *The Trumpet Lesson* recommend Callie listen to Clora's album, too.

In *The World of Jazz Trumpet*, Scotty Barnhart writes of Clora's playing.

Clora's renditions of “Tea for Two” and “Sweet Georgia Brown” . . . are so rooted in the understanding of her idols Roy Eldridge, Charlie Shavers, Harry James, and Dizzy Gillespie that many a professional musician who listen to her without knowing who it was named all of her idols except her as the trumpeter!

Clora is also featured in Wayne Enstice and Janis Stockhouse's *Jazzwomen*, Linda Dahl's *Stormy Weather*, the film “The Girls in the Band,” and the documentary “Trumpetistically, Clora Bryant.”

Clora started playing the trumpet in high school, using a hand-me-down horn from her brother. Her father had warned her that others would not approve her choice of instruments. He, however—like Pamela

Fischer's father in *The Trumpet Lesson*—was behind her all the way. In high school Clora chose Prairie View A&M University for its all-girl band. In 1946 she joined the international Sweethearts of Rhythm. Over time she played with many other jazz greats, including Dizzy Gillespie, Clifford Brown, Charlie Parker, and Louis Armstrong.


Though never achieving the success she deserved, by the time of her death last summer, Clora's contribution to jazz was well-enough recognized for obituaries in the LA Times, New York Times, Washington Post, The Guardian, and others.

Also not known by the general public, jazz trumpeter Laurie Frink will be remembered with admiration and gratitude by many a trumpeter. I learned about her when—after five years of playing—I developed an embouchure tremor. My teacher recommended I contact Laurie, who was known for helping brass musicians with physical problems. Though I was an amateur and still relatively new to the trumpet, Laurie kindly took me on. Being over 60 at the time, I worried over my “advanced age.” Laurie responded, “Don't worry. I have a student who's over 80 and doing fine.” I warmed to the way Laurie supported her students in developing their own styles, using what skills they had to express themselves. It's no wonder Laurie's students called her “Trumpet Mother.”

Laurie played with the Maria Schneider Orchestra for 21 years. Before that she played with the Benny Goodman Orchestra, with the Mel Lewis Orchestra,

By Dianne Romain

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DEEP INTO JAZZ

Drawn from his own experience as a lifelong jazz musician, David Basse delivers deeply personal stories from the artists he interviews on the **Deep Into Jazz** podcast. The result is a series of captivating shows that make for fun, informative listening.

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TRUMPET LESSON CONTINUED

with Gerry Mulligan's Concert Jazz Band, and in Broadway orchestras.

When not performing and teaching, Laurie found



time for other arts: making pottery and writing poetry. (<http://lauriefrink.com/creations/>) Her poem "January 7" expresses what many jazz women feel.

January 7

Poem by Laurie Frink

I live inside the feeling of sounds Given relief
And validation
In a universe
That connects to my experience

Whether achieving fame and fortune or not, it's playing and listening that matter. It's especially important—as Laurie Frink taught and as Callie Quinn learns in *The Trumpet Lesson*—to listen to yourself.

Dianne Romain writes and dances Lindy Hop in Guanajuato, Mexico. A percentage of Dianne's royalties from sales of *The Trumpet Lesson* go to the Laurie Frink Career Grant for young brass players. You can find her at dianneromain.com. :||

A Little Romance, A Little Bossa Nova – Two Powerful Female Vocalists

The Folly Theater is now in the last half of its jazz season, but that doesn't mean that things are getting quiet. Stacey Kent, the multi-linguist with a heart for romantic jazz visits the theater on Saturday, February 22nd (ProTip – This could be a great Valentine's Day gift)! The Grammy-Award winner, Luciana Souza follows her on Saturday, March 7th with her new album *The Book of Longing*. Jazz icons Chico Pinheiro & Scott Colley will join Luciana on stage.

Don't miss the Folly Theater's JazzTalks occurring at 7 PM before the show. Stacey Kent will be interviewed by fellow jazz vocalist and KC jazz award-winner Molly Hammer on February 22nd. Doug Auwarter of the local band Sons of Brasil will interview Luciana at 7 PM on March 7th. These JazzTalks are an opportunity for audiences to gain a more personal understanding of the artists and, often, ask their own questions!

Stacey Kent

Saturday, February 22nd at 8 PM

JazzTalk with award-winning Kansas City jazz vocalist, Molly Hammer, at 7 PM

Stacey Kent brings her French, Italian, and German inspirations into her romantic music on this tour. With 7 best-selling albums, the 2001 British Jazz Award, and 2002 BBC Jazz Award (among many other awards), Stacey is an icon in romantic vocal jazz. Stacey is herself an avowed romantic, and the songs she sings are timeless stories that touch young and old alike, fulfilling a desire for sophisticated love songs that is not catered to by today's pop music industry.

"Stacey Kent's mezzo-soprano voice is a beautiful instrument for offsetting orchestral accompaniment, a fact that I KNOW I DREAM illustrates well. The orchestra, a 52-piece London studio assemblage, has



a lushness that would smother Nelson Riddle – yet Kent cuts through it effortlessly." – Michael J. West, *Downbeat Magazine*

Performing with Stacey Kent will be Jim Tomlinson on saxophone & flutes, Art Hirahara on piano, Tom Hubbard on bass, and Anthony Pinciotti on drums.

Luciana Souza: *The Book of Longing*, featuring Chico Pinheiro & Scott Colley

Saturday, March 7th at 8 PM

JazzTalk with Doug Auwarter of The Sons of Brasil at 7 PM

Grammy winner Luciana Souza is one of jazz's leading singers and interpreters. Born in São Paulo, Brazil, in the late sixties, she grew up in a family of Bossa Nova innovators – her father, a singer and song-

writer, her mother, a poet and lyricist. Luciana's work as a performer transcends traditional boundaries around musical styles, offering solid roots in jazz, sophisticated



lineage in world music, and an enlightened approach to new music.

Luciana has gone on to perform with great names such as Herbie Hancock, Bobby McFerrin, composer Osvaldo Golijov, and the New York Philharmonic. The Jazz Journalists Association has also awarded Best Female Jazz Singer to Souza in 2005 and 2013.

Performing with Luciana Souza will be Chico Pinheiro on guitar and Scott Colley on bass.

Coming in April...
John Pizzarelli Trio for
Centennial Reason: 100 Year
Salute to Nat King Cole

Friday, April 24th at 8 PM

JazzTalk with Local Influencer &
Personality, Joel Nichols, at 7 PM

World-renowned guitarist and singer John Pizzarelli has been hailed by the Boston Globe for "reinvigo-

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rating the Great American Songbook and re-popularizing jazz.” The Toronto Star pegged him as “the genial genius of the guitar.” In addition, the Seattle Times saluted him as “a rare entertainer of the old school.”

John Pizzarelli recently released his new album, *For Centennial Reasons: 100 Year Salute to Nat King Cole* on Ghostlight Deluxe, an imprint of Ghostlight Records. Following high-profile collaborations with Sir Paul McCartney and Michael McDonald, Pizzarelli returns to his roots to honor his hero, the legendary jazz/pop vocalist and pianist Nat King Cole, whose centennial is being celebrated around the world this year with various concerts, books, and recordings. For *Centennial Reasons...* completes an epic trio of Pizzarelli albums saluting Cole, starting with *Dear Mr. Cole*, which helped put Pizzarelli on the map as an influential jazz guitarist and singer in 1994, and continuing with *P.S. Mr. Cole*, which cemented his legacy five years later. John Pizzarelli will be performing with Mike Karn on bass and Konrad Paszkidzki on piano.

Tickets for any of the Folly Jazz Series concerts can be purchased by visiting www.FollyTheater.org, calling 816-474-4444, or by visiting the Folly Box Office during normal business hours at 1020 Central St., Ste. 200.

The Folly Theater is 501(c)(3) organization with the mission of preserving Kansas City’s most historic theater as a premier performance venue, committing to maintaining the building’s heritage, proactively diversifying its programming and entertainment offerings, and to be an enthusiastic participant in the revitalization of downtown Kansas City. You can learn more about the Folly Theater, its history, and other upcoming concerts at www.FollyTheater.org. :||



PIANIST

JACKIE MYERS

AND KANSAS CITY JAZZ

ON THE MOVE



PHOTO BY JIM ROBINSON

Eboni Fondren and Jackie Myers

In 1938, Kansas City Mayor, Tom Pendergast, was sent off to Leavenworth for tax evasion. After his incarceration, the wide-open town that he and his brother ran for decades, was no longer a haven for illegal booze, jazz and debauchery.

That's when folks began saying that musicians needed to leave Kansas City in order to get the recognition they deserve. These days, there is a profound switch.

Now Kansas City is witnessing a new migration of talented musicians. This time, they're heading to Kansas City, choosing this fair city over the jazz hubs on the coasts.

Recent trends, such as free public transit, relatively low-cost housing and extremely successful professional sports teams, have made this the place that musicians feel they can be noticed, by finding steady work in the city's many jazz nightclubs.

Pianist Jackie Myers is one of those musicians. In a recent interview she said that she didn't know what made her start paying attention to Kansas City. She had come up here with groups from Austin, TX and one night wandered into a jazz club.

That evening she was awestruck by the talent she heard and amazed by the number of world class musicians that call Kansas City home. This discovery made her consider calling the city home and pursue her own gig at the Green Lady Lounge.

Her first performance at the Green Lady was in the afternoon, and the crowd was thin to non-existent. Myers returned to Austin thinking she had failed, but, nonetheless, continued to reach out for gigs at the popular nightclub.

She kept in touch with the club and, after about 2 years, returned to the Green Lady for a weekend gig. This led to an invitation to record live at the club. The next time Myers was given a string of dates with The Natalie Bates Quartet. This opportunity cemented her desire to play jazz full-time. Consequently, Jackie Myers has re-located from Texas and purchased herself a home here in Kansas City.

BY JOE DIMINO WITH DAVID BASSE



In 2019 Myers recorded *The State of this City* live at the Black Dolphin, next door to the Green Lady. She was able to hire the best musicians. This same year she became the Musical Director of 12th Street Jump, replacing well known pianist Joe Cartwright.

These days Myers has become a firm fixture of the well-respected Kansas City jazz scene. She represents a new breed of musician that is making their way to the city. Along with a host of other stellar musicians from around the country, she arrived from Austin, TX dreaming of a jazz career. It wasn't New York or Los Angeles she was thirsty for, it was Kansas City, where jazz and blues meet.

Jackie Myers sat down with Joe Dimino to speak about her new-found home:

Where were you born and raised?

I was born and raised in Washington, DC.

What was your childhood like and how did you actually get into music?

My dad has a pretty hefty record collection. He likes to go to the jazz clubs in DC and, when I was growing up, I liked going there with him. I also took a course in Music History. There was a requirement that I go out and see live music. I would do that with my dad.

What jazz albums were you listening at that time that really got you going?

I listened to jazz, but my dad was listening to a lot of Temptations and I really liked the music of Billy Joel, Steely Dan, and Elton John. As a young adult, I started getting into The Beatles. Also, Outkast was really popular.

Jazz was the live music I went to see and what I would hear on dad's record player at home. For me, jazz

didn't happen until late in high school or early college. I remember my first jazz album was Miles Davis' *Kind of Blue*. That's a lot of people's gateway into the jazz world. It has both accessibility and rich harmonic content. Even if you don't know anything about jazz, you can appreciate that album.

There are some jazz albums that can be a challenge if one doesn't know what they are listening to, I remember listening to *Kind of Blue* over and over again. Then I got into the music of Herbie Hancock. I joined jazz band and studied Antonio Carlos Jobim. I wanted to know everything about him. Things took off from there, I discovered Thad Jones and then McCoy Tyner. I had different obsessions.

How did you get involved with an instrument?

Although I played an instrument, I was far too shy to play in front of people. No one knew I played piano in college. Friends from high school were surprised that I even knew what a piano was. I took private lessons and then one day it just exploded. I couldn't keep it to myself anymore. I just wanted to play.

Eventually, I switched majors. I got over being shy and having stage fright. I joined the jazz band. It seemed everyone in jazz band had at least 4 years in a high school jazz band, plus other groups they had played in. I had never been on stage.

I studied incessantly and tried to hide the fact that I didn't know what I was doing. I had a good year. Because I had had years of lessons, I could play, but I didn't know anything about playing in a band. For me, it became a fun adventure.

How about the move from DC?

continued

I was 18 when, I left. It was a really cool to grow up in DC. I now talk about how I love being around the jazz history of Kansas City, but the country's social and political history is another thing. When you grow up in DC and are on a school trip, you have the opportunity to get on a bus and ride down to the National History Museum or the Smithsonian.

Did you have mentors in school?

I have had mentors in my life, like Gabriel Espinoza at Grinnell College in Grinnell, Iowa. He knew that I didn't know what I was doing, and that I was working many hours a day to be at the level of the other students. He knew my little secret, and he was my piano teacher. We studied together 3 years, and we are still in touch. Another mentor is Brent Sandy, Director of the Grinnell College jazz band. He allowed me to be creative. I wanted to write music for jazz band, and he gave me a small group to work with. I was terrified, but I had always written, and he encouraged me in a way and that was very cool.

You didn't you always know you were going to become a professional musician?

I did not! Some people just know, I was meandering. I planned to study Physics, but I just kept wanting to play the piano. I quit my first job out of college, it cut into my time spent playing. The more I tried to put it away, the more the piano announced itself to me. I got to the point where I couldn't do anything else. So, eventually I had to be a Music Major.

I was a jock for a bit, but when that music bug hit, I knew that I would never look back. When I realized how much time I devoted to it each day, I just stopped fighting. I wrote home one day and said, "I'm going to be a professional musician, I'm so sorry, it isn't going to be pretty".

When you graduated Grinnell, where did your professional career begin?

My band in college and I did some very-odd-metered-music: funk, jazz, whatever. We moved to Austin, Texas together to pursue music. That was tough. We were just starting out. Getting a rental house and the initial expense of moving to Austin ate up all of our money. We didn't have a practice space, decent instruments or a sound system, so we all took day gigs. Then, there wasn't enough time to play music!

We were gigging, but only once or twice a month. The rest of the band stayed in their new career paths. What began as getting jobs, so that we could get the musical equipment to be a working band, became the demise of our band. However, I stayed on this music train. I kept telling myself I only have this day job because I need musical equipment. I never lost sight of that goal. The others found better choices in other fields.

I became more hooked on the music. Eventually, I landed a gig playing in a local big band. To me, it was the coolest thing that had ever happened. You would have thought I was playing on the Vegas stage, I was nervous, and I was excited. And again, I found myself working really hard on that, too.

In reality, the big band played Tuesdays in a small community venue. The biggest payday I had was \$15 in that band! I have always felt like I'm a little bit behind the curve. I have always had to put in these massive amounts of hours to catch up to where I felt like I needed to be.

A lot of the guys in the band were in their 50s and 60s, and much older than me. All of them could read music well, and I couldn't.

Again, the band leader knew this and worked with me. I would take home this giant book of big band charts and study them for hours and hours. It was eventually the reason I quit the job I had. The job was cutting into my, time trying to figure out these big band charts.



Jackie Myers lived in Austin for 9 years. She now calls Kansas City home. She seems to have an inner force that drives her to share and study music. She says it gives her a connection that she doesn't think she would have without it, and she's super grateful for it. Myers loves being a Kansas City musician:

"On any given Friday night, you have people in the crowd that have worked 80-hour weeks, or 12-hour days, and getting up at 7 in the morning. And they planned this one outing. This is the only time they can let go for a minute and be kids again, to just celebrate the music." said Myers, "Somehow they have wandered into your club and then you're entrusted with that experience."

continued on page 28

Recording Release Gig:
Thursday, February 6 at Green
Lady Lounge 8pm — 11pm

Guitar Elation takes the classic format of organ, guitar and drums in the Organ Jazz Trio and supercharges it with a second guitar. They do this to celebrate the magic of jazz guitar and organ jazz in one dangerously powerful quartet.

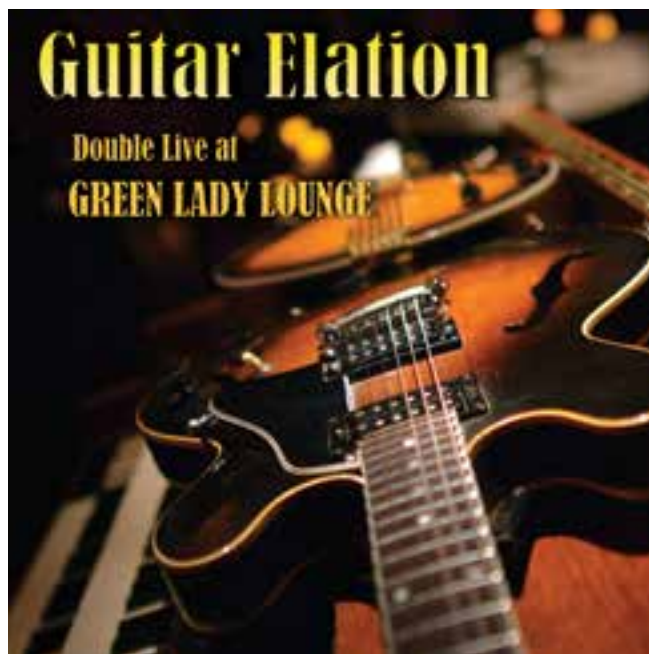
While Guitar Elation is a relatively new band, the members have worked together for many years and all are veteran musicians who have performed with a variety of headlining acts. Danny Embrey's vast experience includes stints with Sergio Mendez and pianist Clare Fischer.

Todd Strait has toured and recorded with Eldar Djangirov, Kevin Mahogany and the renowned host of Piano Jazz on NPR, pianist Marian McPartland. He was the drummer in the formative days of the Organ Jazz Trio, and Todd played on the first OJT recording in 2005. Drummer Todd Strait has so far recorded over 100 albums, including 4 recordings that have become Grammy nominated.

Todd and Danny have worked together in numerous bands including the highly regarded guitar quartet Interstring, and several years with internationally known vocalist Karrin Allyson.

Brian Baggett and Ken Lovern began playing together in the band OJT over 16 years ago. The band's latest release, *New Originals* for the Green Lady spent several weeks in *The Jazz Week* Top 50 in early 2019.

All of the members of Guitar Elation are composers. The new release *Double Live at Green Lady Lounge* features compositions from three of the band's members. Guitarist, Danny Embrey's tunes make up the majority of the album's selections.



The band has been playing Thursday nights in Kansas City at the Green Lady Lounge since August of 2017. This recording comes from one of those epic nights. Perhaps you were in the audience?

Double Live at Green Lady Lounge

Jazz Daddy Records

Online Release Date: February 1, 2020.

Radio Add date:

February 24, 2020

continued on page 22

DOREEN MARONDE & RENEE KYLES

Jazz Alive and Well at JoCo Community College

Jazz Series

January 15, 2020

The Johnson County Community College Jazz Series resumes on Tuesday, Feb. 25 at noon in the Carlsen Center's 400 seat Polsky Theatre with a performance by the Brad Gregory Sextet.

The free series features some of Kansas City's outstanding jazz musicians. Three of the seven concerts will be held Polsky Theatre. The other four performances will be in the more intimate Recital Hall.

All the hour-long programs are free and open to the public on a first come, first seated basis. Recitals are posted on at www.jccc.edu/recitalseries.

Feb. 25 Brad Gregory Sextet

Originally from the "far north" of Edmonton, Canada, Brad Gregory is a longtime contributor to the Kansas City Jazz scene. After attending the University of North Texas and playing in the famed One O'Clock Lab Band and spending several years as a professional musician in New York City, he came to Kansas City. He is a member of the Kansas City Jazz Orchestra and plays tenor saxophone with other area big bands, as well. He is a member of Molly Hammer's Quintet and leads several of his own groups, one of them the Brad Gregory Sextet.

This group is special, because he (and occasionally other members of the group) write original arrangements of jazz classics, often shaping them in the style of Ellington and Strayhorn to showcase the particular talents of members of the ensemble. You'll hear works you may not know by famous jazz composers whose names are familiar.

Mar. 3 Ervin Brown Quartet

Mar. 10 Eclipse Trio

Mar. 17 Molly Hammer Quintet

This jazz singer, according to a recent Pitch reviewer, "doesn't just own the song, she owns the room."

With her clear articulation, heart-felt interpretation and animated presence, Molly can make the song writer's message clear whether she is showcasing a standard jazz tune or one of the many songs from musical theatre that form her repertoire. She makes the song tell a story.

Her quintet features four of the top jazz players in the area: pianist Joe Cartwright, tenor Brad Gregory, bassist Steve Rigazzi and drummer Todd Strait. That's a fitting backup who can do their own impressive improvisations.

Mar. 24 Michael McClintock
and Jeff Freling, guitars

Mar. 31 JCCC Faculty Jazz Quintet

Associate Professor of Music and director of instrumental music, trombonist Ryan Heinlein leads this



Bobby McFerrin

ensemble of jazz players who form the teaching core of the instrumental program. All of them, including Ryan, lead their own jazz groups and perform in area clubs and on stages.

You'll recognize tunes and learn some new ones in this performance. We're proud of the JCCC faculty!



Apr. 7 Adam Larson Quartet

Winterlude

Before our local stars return, JCCC presents the internationally famed vocal-virtuoso Bobby McFerrin in Yardley Hall on Sunday, Feb. 9 at 7:00 p.m. The 10-time Grammy-winner is bringing the vocal ensemble Gimme5, his newest vocal group to improvise in that area where art music meets pop, jazz meets classical, lyrics meet pure sound and the avant-garde meets the traditional. Surprises for sure! You may be invited to sing along.

The celebration of our local jazz talent resumes on Sunday, February 23 at 7:00 p.m. when bassist Gerald Spaits brings Sax & Violins to the Polsky stage. Featuring saxophonists Charles Perkins and Rich Wheeler, you'll hear a variety of reeds: alto, tenor, soprano saxophones, and bass clarinet. Spaits adds to that group a full string quartet with two violins, viola and cello. Keeping the beat going is the energetic Brian Steever. The opportunity to hear this group in a concert setting is not to be missed.

On Sunday, March 15 at 7:00 p.m., the Nate Nall Quintet takes the stage with a performance that features not only Nate's impressive trumpet, but several players who are new to the scene or hard to find: Adam Larson

on tenor, John Brewer on piano and Joey Panella on bass. The inventive John Kizilarmut on drums completes the group.

Johnson County Community College's Winterlude continues with jazz and jazz-related performances in the Carlsen Center's Polsky Theatre during the winter months. For more information and to purchase tickets, go to www.jccc.edu/CarlsenCenter or phone 913 469 4445.

continued



Nate Nall

Deborah Brown – Maxine Gordon – A Tribute to Dexter Gordon

8 p.m., Friday, March 13, 2020 in the Polsky Theatre, JCCC.



Deborah Brown

GUITAR ELATION FROM 19

“The imminent release of Guitar Elation’s Double Live at Green Lady Lounge album will allow the rest of the world to hear what Kansas City’s jazz insiders regularly enjoy. The rousing recording documents the hard-grooving attack of the quartet on original compositions like Funkshun Junkshun. Guitarists Brian Baggett and Danny Embrey trade astounding solos over Ken Lovern’s funky organ riffs and the impeccable grooves laid down by the internationally renowned straight-ahead jazz drummer Todd Strait.”

—Bill Brownlee,

Kansas City Star, January 2, 2020

Double Live at Green Lady Lounge, Guitar Elation
Released on double CD and double vinyl, Thursday,
February 6th at the Green Lady

CD 1 has the entire contents of the double vinyl release.

CD 2 includes two extra extended tracks and three radio edits for more concise versions of selected epic jams. :||

Deborah and Maxine Gordon have really put together a great group of events paying tribute to Dexter. Other related activities:

‘Round Midnight’ A film directed by Bertrand Tavernier
5:30 p.m., Thursday, Mar 5, 2020
CoLab (COM 100)



Maxine Gordon

A conversation and book signing with Maxine Gordon

Noon, Thursday, March 12, 2020
JCCC CoLab (COM 100)

Maxine Gordon, author of *Sophisticated Giant: The Life and Times of Dexter Gordon*

With an encore performance of DEB & MAX - The Life and Times of Dexter Gordon
Lawrence Art Center March 14, 2020 - 8pm
940 New Hampshire St. Lawrence Kansas 66044 :||

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through the shaking
of some sand
in a can.

*for Doug Auwarter--and
The Sons of Brasil*



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A Sustaining Partner

Jazz Summit 2020

KC Jazz ALIVE celebrated seven years of “raising all boats” in the KC Jazz community with a well-attended Jazz Summit in the McGraw Community Room at Midtown KC Now. “Igniting the Catalyst for Jazz” brought up a number of exciting ideas, drawing on the great work the organization has already accomplished and exploring important new directions.

Moderated by Dr Eric Staley, an expert in motivating and empowering organizational leadership, the panel discussion introduced a number of newcomers to the Kansas City jazz scene—most notably the American Jazz Museum’s new executive director Rashida Phillips. Representatives of Visit KC, our local convention and visitor’s bureau, contributed to the discussion, along



Dr Eric Staley

with supporters of the UMKC Jazz Studies program, Black Archives of Mid-America, KC Jazz Ambassadors and several presenters, including the Folly Theatre, Blue Room and Tom’s Town distillery. Leaders responsible for Kansas City’s UNESCO designation as a City of Music explained the genesis of impact of that honor and its prospective impact on the place music and culture should play in an overall Kansas City Master Plan.

KC Jazz ALIVE was saluted for their innovative luncheon programs and important leadership of the annual Charlie Parker birthday celebration. The group’s Speakers Bureau was highlighted. In the end, core purposes for the next seven years and more—advocacy, planning and promotion—were all introduced as possible directions for the organization to embrace. One thing was certain from the meeting’s participants—Kansas City needs KC Jazz ALIVE to continue to promote Jazz in KC. :||



Rashida Phillips





PHOTO BY PAUL MCILLIAN

Rick Huyett, Dan Sturdevant and Millie Edwards

February and March are great months to be inside a cozy bar, listening to your favorite Kansas City jazz artists. Here are just a few of the highlights for the first quarter of 2020.

AMBASSADOR HOTEL 1111 Grand: This is a new room for Kansas City jazz fans. The lobby of the elegant old building (a band in a previous life) plays hosts to a couple of male vocalists. David Basse fronts a trio on Thursday nights and Ron Gutierrez works the room on Fridays. A variety of ensembles play Saturday nights.

CHAZ ON THE PLAZA Raphael Hotel: Clayton and Jesica “Baby J” DeLong—better known as A La Mode—hold court at this cozy corner of the jazz world on alternate Thursdays from 6-10pm throughout February and March. Bassist Steve Rigazzi joins them for these gigs. No cover; check out Chaz’s website for all of the other KC jazz artists performing there in February and March.

GASLIGHT GRILL 5020 W 137th in Leawood: Lynn Zimmer know his way around Dixieland jazz. Following stints touring with Clyde McCoy and KC’s own Red Onion Jazz Babies, Zimmer worked in San Fran and New Orleans and toured with Al Hirt. We’re lucky to have him in Kansas, where you can find him Wednesday thru Sunday nights at this fine dining restaurant and bar on the south side of suburban KC.

GREEN LADY LOUNGE 1813 Grand: The music goes all night, every night at Green Lady and its companion club the Black Dolphin at 18th and Grand. But there’s a Saturday matinee you don’t want to miss as well. From 3:30 to 6:30 every Saturday in February and March two of the best string players in downtown hold court at the Green Lady. Guitarist ROD FLEEMAN has covered the world playing (and recording) with Karin Allyson. He’s joined by old friend and double bass player extraordinaire Gerald Spaits, Marilyn Maye’s go-to wizard of the four strings. There’s never a cover at the Green Lady, so get a start on Saturday night with that great jazz duo.

INTERCONTINENTAL HOTEL-AMERICAN SLANG

401 Ward Parkway There is live music six nights a week in American Slang, formerly the Oak Bar. This is a lovely place to meet and greet, and they offer live music Monday-Thursdays nights from 7:30-11:30pm. You can find entertainment Friday and Saturday nights from 8:00 – Midnight, with Lori Tucker and Group Fridays and Jimmy Dykes on Saturdays. On Tuesday nights it is the trio of Rick Huyett, Dan Sturdevant and Millie Edwards. (Pictured)

MAJESTIC STEAKHOUSE 931 Broadway: If you like piano jazz, there’s something going on every night of the week at fine dining restaurant and bar in downtown KC. The keyboard duties are shared by Bram Wijnands, Peter Schlamb, Matt Villinger, and Mark Lowery these days, 6-10p week nights and 7-11 weekends with a jazz brunch Sunday 11-1 and music Sunday night 6-8.

THE PHOENIX 302 W 8th St Downtown: Fridays 4:30 to 8:30 belong to Lonnie McFadden, who hosts a variety of special guests. And Tim Whitmer plays Saturday 4:30 to 8:30 with some of KC’s best sidemen and women. Brunch Saturday is Alex Abramovitz and group; Brunch Sundays is Millie Edwards and Dan Sturdevant. Tuesday evenings Mark Lowrey open mike. Fine groups late evenings Wednesday Thursday Friday and Saturday.

LOCAL LIVE JAZZ & BLUES

18TH & VINE

- J Bayou on the Vine**
1601 E. 18th Street 816-599-7812
Fri. - Sat. — Live music 8:00 p.m. - 12:00 a.m.
- J The Blue Room**
18th & Vine 816-474-2929
Mon. — Blue Monday Jam
Thurs. - 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.
- J Soirée Steak & Oyster House**
1512 E. 18th Street 816-476-6002
Live Jazz Thurs.-Sun. Lunch & Dinner

DOWNTOWN

- J Black Dolphin**
1813 Grand 816-215-2954
Fri. - Sat. — Live Jazz 7:00 p.m. - 1:00 a.m.
- J The Brick**
1727 McGee 816-421-1634
Live Jazz & Eclectic
- J The Chesterfield**
14th & Main 816-474-4545
Wed. — West Coast Swing
Fri. — Swing
Sat. — Salsa
- J Corvino Supper Club**
1830 Walnut 816-832-4564
Tues. — Fri. — Jazz Soloist 6:00 - 9:00 p.m.
Fri. - Sat. — Jazz, Latin 9:30 p.m. - 12:30 a.m.
- J Green Lady Lounge**
1809 Grand 816-215-2954
7 days a week — Live Jazz
- J Hush Broadway**
1000 Broadway, Suite (913) 203-9884
Thurs. — Live music 7:00 p.m. - 3:00 a.m.
Fri. — Live music 9:00 p.m. - 3:00 a.m.
Sat.-Sun. — Live music 8:00 p.m. - 3:00 a.m.
- J 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
- J The Phoenix**
302 W. 8th Street 816-221-jazz
Tues.-Thurs. — Live music 7:00 - 11:00 p.m.
Fri. - Sat. — Live Music 4:30 p.m. - 1:00 a.m.
Sat. - Sun. — Live Music 10:00 a.m. - 2:00 p.m.
- B Prohibition Hall**
1118 McGee 816-446-7832
Thurs. — Blues Jam 7:00 p.m.
- J Reserve Restaurant & Lounge**
Ambassador Hotel
1111 Grand Blvd 816-298-7700
Sat. — Live jazz 8:00 - 11:00 p.m.
- J The Ship**
1217 Union Avenue 816-471-7447
Thurs. — Live Jazz 9:00 p.m. - 1:00 a.m.
- J Yi's Snack Bar**
128 W. 18th Street 816-472-5533
Wed., Thurs., and Sun. — Live Jazz

MIDTOWN/WESTPORT

- J B 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
- J B Westport Coffeehouse Theater**
4010 Pennsylvania 816-756-3222
Wed. - Thurs. — Live Music
- B Westport Saloon**
4112 Pennsylvania 816-960-4560
Mon., Thurs. — Live Blues 9:00 p.m. - 1:00 a.m.
Tues. — Blues Jam 10:00 p.m.

PLAZA

- J American Slang Modern Brasserie @ InterContinental Hotel**
401 Ward Parkway 816-303-2945
Sundays: Jazz Brunch w/Jessica Page Duo 10am-2pm
Tues. - Thurs. Live Music 7-11pm
Fri. - Sat. - Live Music 8:00 - Midnight
- J Café Trio**
4558 Main Street 816-756-3227
Tues. - Wed. — Live Jazz 6:00 - 9:00 p.m.
Thurs. - Sat. — Live Jazz, 6:30 - 9:30 p.m.
- J Eddie V's**
700 W. 47th St. 816-531-2537
7 days a week — Live jazz in the lounge
- J Parkway Social Kitchen on the Plaza**
616 Ward Parkway 816-214-5616
Live music every Thurs. - Sat.
- J Raphael Hotel, Chaz Restaurant**
325 Ward Parkway 816-756-3800
Mon. - Sat. — Live Jazz
Sun. — Jazz Brunch 10:00 - 1:00

NORTH

- J Cascone's North**
3737 North Oak Trfy. 816-454-7977
Sat. — Live Jazz
- B Frank James Saloon**
10919 MO-45, Parkville 816-505-0800
Thurs. — Open Mic 7:00 p.m.
- B The Hideout**
6948 N Oak Trafficway
Gladstone 816-468-0550
Mon. — Blues Jam 7:00 p.m.
- J Johnnie's Jazz Bar & Grille**
1903 Victory Dr, Liberty (816) 792-2675
Mon.-Thurs. 6:00- 9:00 p.m.
Fri.-Sat. 6:00- 10:00 p.m.
Sun. 5:00- 8:00 p.m.
- J Soirée New Orleans Bistro**
14121 Earthworks Drive
Smithville 816-476-6002
Fri. - Sat. — Live jazz 5:30 - 8:30 p.m.

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 Llywelyn'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

J B 4220 Rhythm & Blues Lounge

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

J 424 Lounge

424 Cherokee Street
Leavenworth 913-297-0015
Wed. - Sat. — Live Jazz

J Camelot Ballroom

6635 151st St
Overland Park 913-897-4622
Abel Ramirez Big Band Tuesday 7:30 - 9:30 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.

J Jazz B Blues

JACKIE MYERS CONTINUED FROM 18

Jackie Myers released her album, *The State of this City* in 2019 and she is proud of it. First and foremost, because the musicians were willing to take the time to make the album with her. The album features Sam Copeland on bass, Jim Lower on drums, and Mike Herrera on saxophones. These are skilled players and stalwarts of the community. Myers is honored to have worked with them and she is pleasantly surprised that the music has reached 7 playlists on Spotify, with a full reach of 138 thousand spins.

The State of this City received a good review from JAM Magazine. Bill Brownlee, of Plastic Sax.com has said some good things about it, too. The album's radio campaign has just begun. Her song, Song for Lydia has had over 5,000 plays on Spotify thus far . . .


For the month of February, Meyers will be in Seaside, Florida. She is the latest recipient of a residency called Escape to Create. She applied for it after learning about the opportunity from folks she met through her Musical Directorship of 12th Street Jump.

As her career continues to unfold, Jackie Myers has a vocal album being released this spring. She is trying

her hand at writing vocal arrangements, a task quite different from writing for instrumental groups. She used a sextet this time, as opposed to the quartet she used on *The State of this City*.

Of the experience, Myers said, "The first album was so different, it was a quartet. For the new one, I had to write 2 horn parts. Both albums were made up of what I call dream teams, yet the new one will have a richer, fuller sound." Myers next release will feature Rod Fleeman on the guitar, Todd Strait at drums, young bassist, Ben Turburt, saxophonist Brad Gregory and trumpeter Trent Austin.

Pianist Jackie Myers is one of those super driven musicians. She didn't know what made her start paying attention to Kansas City, but once she wandered into a Kansas City jazz club, a few short years ago, she followed her astute instincts to develop a full-fledged career in the city's jazz scene. Her success may remind us of a young lady from Pittsburgh, named Mary Lou Williams who landed in Kansas City in 1929, when Mayor Tom's party was in full swing. ||



J O I N N O W

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MAR. 13



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A singer's singer, Kansas City-produced, Deborah Brown builds off elements of Kansas City music where there's a mixture of Be-Bop jazz and Chicago blues. Her rollercoaster vocal range mixes effortlessly with her scat singing and experimental jazz beat.

MAR. 15



Nate Nall Quintet

After studying with saxophonist Bobby Watson, this trumpet virtuoso has moved on to the big leagues, playing with nationally noted musicians and heading his own impressive group.

APR. 2



The Reminders

A rare and remarkable musical duo seamlessly blends soulful sounds and roots music with insightful messages and thoughtful lyrics, creating a global musical experience.

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Friday, March 13, 2020 • 8:00 p.m.

JCCC Polsky Theatre
12345 College Boulevard
Overland Park, Kansas

DEBORAH BROWN
AND
MAXINE GORDON



Also Catch Bertrand Tavernier's Classic Film

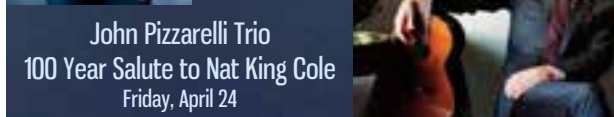
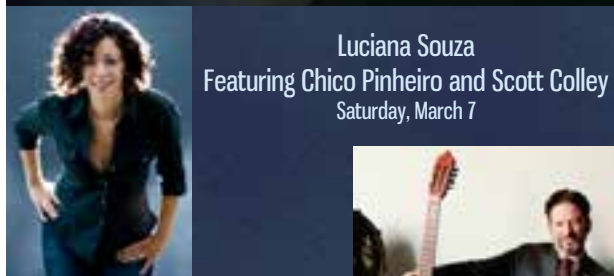
Round Midnight

Thursday, March 5, 2020 • 5:30 p.m.
JCCC CoLab (COM 100)

A conversation and book signing
with Maxine Gordon, author of

Sophisticated Giant:

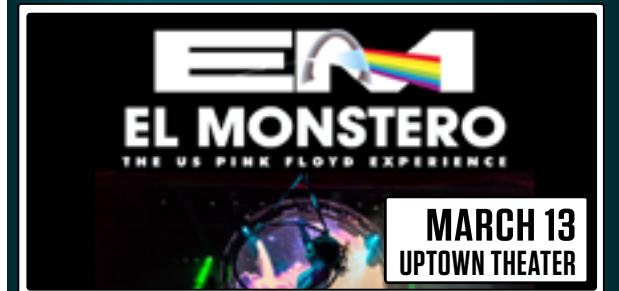
The Life and Times of Dexter Gordon
Thursday, March 12, 2020 • Noon
JCCC CoLab (COM 100)



7:00 pm JazzTalk
8:00 pm Concert

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