

Jam

Jazz Ambassador Magazine

DECEMBER 2019 + JANUARY 2020



Matt Kane

The Dreamer

**Tom Alexios & Clarence Smith
Shared Passion for Jazz Education**

WinterLude JCCC

Brian Culbertson

KeeLive with Mark Pender

New CDs

**Chris Hazelton's Boogaloo Seven
The Basement Beat**

**The Myers Swingset
The State of This City**





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DECEMBER 2019

MON	2	JAM SESSION: A CLEAR VISION TO CHARLIE PARKER 2020 FEAT. LOGAN RICHARDSON
THUR	5	STEPHEN MARTIN
FRI	6	DESMOND MASON \$ MOLLY HAMMER
SAT	7	\$ JAZZ DISCIPLES
MON	9	JAM SESSION: TYREE JOHNSON
THUR	12	GLAMOUR PROFESSION: THE MUSIC OF STEELY DAN
FRI	13	LADY D \$ DA TRUTH BAND
SAT	14	\$ BOB BOWMAN & BOWDOG
MON	16	LOUIS NEAL BIG BAND
THUR	19	MUSICIANS APPRECIATION DAY at 5:00 PM MILLAGE GILBERT at 7:00 PM
FRI	20	JUST A TASTE A JAZZ \$ JAZZY HIP-HOP CHRISTMAS FEAT. BRASS & BOUJEE
SAT	21	\$ IDA MCBETH
MON	23	JAM SESSION: NATE NALL
THUR	26	KANSAS CITY LATIN JAZZ ORCHESTRA
FRI	27	LADY D \$ ARTHUR WHITE & MERGE
SAT	28	\$ DAN THOMAS QUINTET
MON	30	JAM SESSION: JASON GOUDEAU

JANUARY 2020

THUR	2	MILLAGE GILBERT
FRI	3	DESMOND MASON \$ LADY D
SAT	4	\$ CHARLES WILLIAMS & GENRE
MON	6	JAM SESSION: A CLEAR VISION TO CHARLIE PARKER 2020 FEAT. LOGAN RICHARDSON
THUR	9	NATE NALL
FRI	10	DA TRUTH BAND \$ JOE CARTWRIGHT TRIO
SAT	11	\$ BOKO MARU
MON	13	JAM SESSION: JASON EMMOND
THUR	16	CHARLES GATSCHET
FRI	17	PRESTON PORTLEY & FAMILY \$ ADAM LARSON QUARTET
SAT	18	\$ IDA MCBETH
MON	20	JAM SESSION: JASON GOUDEAU
THUR	23	ARYANA NEMATI QUARTET
FRI	24	JUST A TASTE A JAZZ \$ EDDIE MOORE TRIO
SAT	25	\$ CHRIS HAZELTON'S BOOGALOO 7
MON	27	KANSAS CITY JAZZ COLLECTIVE BIG BAND FEAT. COMPOSITIONS AND ARRANGEMENTS BY PAUL ROBERTS
THUR	30	KANSAS CITY LATIN JAZZ ORCHESTRA
FRI	31	DELYNIA JANNELL \$ MOLLY HAMMER

BLUE ROOM HOURS

MONDAY & THURSDAY
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SATURDAY

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Jam[®]

Jazz Ambassador Magazine

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On the Cover:

Christopher Drukker shot our cover photo of Matt Kane. See page 10 for more.



Barb Mathewson

Organizations like the Jazz Ambassadors usually depend on the efforts of people who get little recognition for the generous contributions of time and talent they give. They are often not the individuals whose names appear in print or who address audiences. Instead they take on jobs that must be done if the organization's goals are to be met.

In October, KCJA lost one of those long-time members: Barbara Mathewson died on Oct. 26, just short of her 90th birthday. Barb and her husband Donald arrived in the



Kansas City area in 1986 and found their musical home in the active jazz community here. They became members of KCJA, and when new residents moved into their housing area, they took them to concerts and festivals. They became sponsoring members of the organization. They volunteered to help with events organized by KCJA in one of the downtown

hotels. And they sold CD's and T-shirts for KCJA in booths at festivals.

Even after her husband's death, Barb continued to pick up multiple bundles of JAM to deliver to clubs, colleges, coffee houses and concert venues. One of her sons remembers that even this past spring when he visited, she got him to help her distribute the bundles she had ready to go.

Thanks to you, Barb, and all the rest of you who love jazz and know our wonderful area musicians. You make things happen.

BBC International Event Hosted in KC

Growing and developing the next generation of new talent thanks to your generous contributions to the Tommy Ruskin Scholarship program.



Lucas Willison (trumpet), Zac Jonas (guitar), Briley Lewis (piano)

Tommy Ruskin Scholarship recipient, Lucas Willison and band — jazz studies students from University of Missouri Kansas City, entertained a private event for the BBC October 3rd at The Oliver on the Plaza.

They were much enjoyed by the 70 plus guests who were in town from all over the country. They showed the guests what KC Jazz was all about!

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TOM ALEXIOS *AND* CLARENCE SMITH

SHARED PASSION FOR JAZZ EDUCATION CREATES LASTING PARTNERSHIP

BY JANET SMITH

Edward Kennedy “Duke” Ellington was born April 29, 1899. Twenty years ago, in 1999, the 100th anniversary of his birth was honored around the world with commemorative events. One of those events was especially meaningful to the Kansas City jazz community: A performance at the Smithsonian Institute in Washington, D.C. by the Paseo Academy Jazz Ensemble, as part of the Institute’s Duke Ellington Centennial Celebration.

Clarence Smith, who at the time directed the jazz ensemble and taught at the Paseo Academy of Fine and Performing Arts (he is now on the faculty at Metropolitan Community College-Penn Valley), says that performing in the Smithsonian’s Ellington celebration was an unforgettable experience for himself and his students. He credits Tom Alexios, director of outreach programs for the Duke Ellington Legacy, with providing connections that led to the Smithsonian performance. Alexios also helped raised

WHERE ARE THEY NOW?

Jazz education is a relatively new term. As late as the 1960s, jazz education meant staying out late at smoky jam sessions, and *one on one interaction* with the masters, on a *catch as catch can* basis.

This is how Alaadeen learned the ropes in jazz. This is *the feeling* that he wanted to retain, when he became the master, passing on his knowledge to the young musicians of Kansas City.

The high value music education received by the students of Paseo High School who traveled to the Smithsonian to perform, has reaped invaluable benefits.

Nearly half of those students are thriving in the music business. Nearly one third of them are known as innovators of their chosen craft and celebrated as experts in their field. That is something for Kansas Citians to celebrate.

Logan Richardson has recorded with his heroes. He hand-picked them to record with him on his 2015 Blue Note release, *Shift*. Richardson remains an audacious champion of jazz as an artform. His anime tribute to Alaadeen, on the cover of *Shift* is a lasting homage to Richardson’s mentor Ahmad Alaadeen.

Harold O’Neal recorded with Alaadeen. He squared off with him, *one on one* in the studio, creating not only

Alaadeen’s compositions, but his own compositions, too. Harold and his partner are now eloquent examples of modern New York highlife. They create performances, speak, act, dance, score films. They live an artistic and comfortable life together in one of the hippest cities in the world.

Living in Atlanta, the hotbed of Hip-Hop music, Ronnie Jackson, AKA Lil’ Ronnie, is a Grammy award-winning record producer. Ronnie has produced tracks for artists such as Britney Spears, Usher, Mary J. Blige, and television’s Reuben Studdard.

Drummer, Justin Freeland-Sokol, was accepted into the Grammy High School Band many years ago. He performed at the Grammys while still in high school. Freeland-Sokol chose a life in music education. He and his classmate at Paseo, trumpeter Robert Randolph, both live in Philadelphia. They are both noted performers and music educators.

Just because someone plays with a stellar band and has tremendous musical opportunities when they are young does not insure that they will continue in the business. Five out of 13 is an incredible return on the proverbial music education buck. However, music programs are also designed to create and audience and supporters of the arts,

funds to pay for the trip. This was the first major collaboration between Alexios and Smith, with many projects to follow.

Alexios was introduced to Duke Ellington around 1971 by Clark Terry, and had the good fortune to meet him several more times before Ellington's death in 1974. Alexios joined Downbeat magazine as special projects director in 1994. That same year, Ellington's family established the Duke

continued on page 9

through learning to appreciate what it takes to make it in music.

Trombonist, Donald Prim, is now a US Marine Veteran living in Blue Springs and working at an ammunitions plant in Independence. Phillip Yoder, another trombonist is a Business Development Specialist living in Gladstone. While trombonist, Phil Eagle still plays the horn, but supports himself in restaurant management.

Trumpeters, DeAndre Starr and Nick Fiegl are both here in Kansas City, but Kyle Grigsby has made his way to Omaha, where he is now a Software Support Analyst, and saxophonist, Brian Alexander sells insurance in Dallas. Saxophonist, Alfred Hadley is in Las Vegas, and making a living as a personal trainer.

Jazz education creates award-winning performers. Jazz education also invites young people to create the lives that they want to live, for themselves. Not everyone can live the life Logan Richardson has created for himself. These young people were all exposed to the possibilities, and it look as if they are now all better for it. ::||



Above, Standing Left to Right: Ronnie Jackson, Alfred Hadley, Brian Alexander, Bobby Randolph, Ahmad Alaadeen, Kyle Grigsby, Justin Freeland-Sokol, Arron Harris and kneeling is Sam Banks

Below, standing Left to Right: Phillip Yoder, Richard, Donald Prime, Kyle Grigsby; Sitting-Row 4: Ronnie Jackson, Chavonya Watson, Dyvid Pittman; Row 3: Bobby Randolph, Brian Alexander, Logan Richardson, DeAndre Wiseman; Row 2: Heather Coffee, DeAndre Starr, Alfred Hadley, Justin Freehand-Sokol; Row 1: Phil Eagle, Harry Henderson, Harold O'Neal and Aaron Harris; Adults standing top to bottom: Clarence Smith, Pam Saylor, Stephanie Cox, Stephen Herold, Tom Alexios, Ahmad Alaadeen, Rep. Karen McCarthy, Stephen Sampsell



JCCC Winterlude

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.

Kansas City guitarist extraordinaire Beau Bledsoe and his ensemble bring us *Siento y Vivo* (I Feel and Live) on Sunday, December 8 at 7:00 p.m. This celebration of flamenco music features dancer and choreographer Melinda Hedgecorth on the stage with her innovative moves, using traditional dance and the influence of other sources. Also on the program are violinist Coleen Dieker, percussionist John Currey, and guitarists Beau Bledsoe and Michael McClintock.

The Eboni Fondren Quartet performs on Sunday, January 19 at 7:00 p.m. This multi-talented singer can be seen in jazz clubs and concert stages, but also in roles in musical theater around the area. Recently featured as a soloist with the Kansas City Jazz Orchestra, she brings an outstanding trio with her on this gig: Joe Cartwright on piano, Steve Rigazzi on bass and John Kizilarmut on drums.

In February, the Carlsen Center features two notable (and not often heard) groups: Bobby McFerrin and Gimme5: circlesongs on Feb. 9 and Gerald Spait's Sax and Violins on Feb. 23. The Nate Nall Quintet will perform on Mar. 15.

Brian Culbertson 2020

Brian Culbertson, a chart-topping multi-instrumentalist, songwriter and producer, has recently crafted his 20th album. The aptly titled *XX*, uses Roman numerals representing twenty to achieve a stirring effect.

Culbertson, who founded and curates the annual Napa Valley Jazz Getaway and Chicago's Jazz Getaway music and lifestyle festivals, has recently revealed plans for an extensive US concert tour. For the tour, which supports the record release, he is offering not one, but two tiers of VIP tickets.

Tickets for The XX Tour are on sale now. American Express cardholders and those connected to Culbertson's social



media and fan lists, as well as subscribers to his two *Getaways*, have special benefits that are outlined on his website. Presales began through Ticketmaster in mid-November.

As for the music, "It's a mix of things that I've done throughout my twenty records," said Culbertson. "There's a lot of funky instrumentals, some pop-sounding tracks, a couple slow jams, straight-ahead jazz, gospel, some vocals, lots of horns and some straight-up FUNK!" A well-seasoned performer, Culbertson invites his fans to get involved.

All of this will take an elaborately designed concert production. He calls it, "The XX Tour," and it will be on the road for three consecutive months. He is playing more than 70 shows, an extremely rare feat for a contemporary jazz artist.

Culbertson's catalogue includes recordings of jazz *contemporary and straight ahead* as well as R&B, funk, instrumental pop and new age. The new release, *XX*, which comes out April 10, reflects his remarkable diversity, and a remarkably extensive marketing blitz.

Recreating that *cool sound* live for The *XX* Tour, is Culbertson's favorite part. His latest production will rival his massive *Colors of Love* Tour. In which he played 77 shows in three months and was captured for *Brian Culbertson's Colors of Love Tour: Live in Las Vegas* on Blu-ray disc, and on a two-disc CD set. That recording, and the accompanying video was released last Valentine's Day.

Culbertson is creating the sound and look for The *XX* Tour as a sensory experience. The exuberant performer spends months in pre-production. He meticulously conceives the stunning visuals *staging, lighting, wardrobe and effects* in order to put on his mesmerizing show. And it happens each time he takes the stage.

In addition to spotlighting the new album, the setlist will include cuts from Culbertson's hit-filled songbook, that has amassed him 32 No. 1 singles on Billboard. There will also be a segment showcasing songs from *Winter Stories*, an album released last month that placed him in an acoustic jazz trio setting for the first time.

www.brianculbertson.com

Television's Trumpeter, Mark Pender to Perform the Kee Live Festival

Kee Live Festival

Cherokee, IA — January 17-18, 2020

Music lovers in Cherokee, Iowa will kick off the new year with an extra special weekend of live music. The Cherokee Jazz & Blues Festival celebrates its 20th anniversary with a name change and a stellar musical line-up, featuring a performance by trumpeter Mark Pender, who first played the festival 17 years ago. Pender is scheduled to appear Friday, January 17th along with his swinging New York based quartet.

After 20 years of providing a large cross section of jazz and blues, festival organizers felt that the event needed a new name. The event has grown to include a wider range of musical offerings. The organizers believe that the new name, Kee Live Music Festival, more truly reflects the festival's variety of performance. This change will open up ever wider musical possibilities in years to come.

Mark Pender is a powerhouse entertainer who grew up in Kansas City. He relocated to New York, after touring with soul icon Charles Earland's band. Pender's early years

Mark Pender – Onstage November 2019



ABOUT TOWN CONTINUED

of living in New York were not easy. His fortunes changed in 1993 when he was offered a spot with the house band of the new Conan O'Brien Show. Then, doors began to open for the Midwesterner. His career expanded, but through it all

road again. This time he is traveling with his own band, featuring James Wormworth, Mike Merritt, and Pender's long-time guitar slinging pal and Conan Show regular, Glenn Alexander.



Live in Cherokee, with Greg Richter – keyboard, Ricky Anderson – bass, Sam Johnson Jr – drums, Glenn Alexander – guitar

Pender's music has retained that unique Kansas City sound.

For the past 25 years, Mark Pender has performed on national TV five nights a week. Riding a giant wave of success with one of the hottest bands in late-night television history, by playing the high notes and cutting-up with Springsteen's drummer, Max Weinberg. In addition to the Conan Show, Mark has performed and recorded with a who's who of music – including David Bowie, Diana Ross and Bon Jovi.

After logging more than 4,000 television appearances, including a 2009 Super Bowl halftime extravaganza with The Boss, Bruce Springsteen, Pender is excited to hit the

The Kee Live Music Festival schedule of events includes a full day of music clinics at the Cherokee Middle School on Friday, a jam session on Saturday afternoon, and performances Friday and Saturday evenings at The Gathering Place in Cherokee.

Details and updates can be found online.
www.keelivemusic.com

Ellington Legacy to perpetuate jazz history and youth jazz education. Through a project for Downbeat, Alexios got to know the Ellington family, and in 1996 they brought him on to handle outreach programs. Through both his magazine and Legacy roles, he was interested in collaborating with outstanding high school jazz programs.

Ahmad Aladeen, an artist in residence at Paseo Academy for several years, introduced Alexios and Smith in 1998. Alexios invited the Paseo Jazz Ensemble to perform at the Kansas City River Valley Festival that summer. He was impressed, and less than a year later the ensemble was on stage at the Smithsonian.

THE SMITHSONIAN CONNECTION

Alexios had become acquainted with Smithsonian staff members when he was given the opportunity to go through 102,000 sheets of music composed by Ellington that his family donated to the Smithsonian following Ellington's death. "Barrie Hall, Jr. was hired to transcribe and complete many of the arrangements," Alexios says, "and I had the idea to make some of the charts available for a period of time through the American Jazz Museum's website. The Paseo ensemble performed a number of these compositions."

The Duke Ellington Legacy also supported Smith's jazz program by paying expenses to the annual national conference of the International Association of Jazz Educators (no longer in existence) for Paseo students who earned a seat in the all-state jazz band.

AN EMPHASIS ON COMMUNITY OUTREACH

Community outreach was the focus of many of the collaborations between Alexios and Smith. For example, Downbeat Magazine was interested in connecting young jazz musicians with senior citizens who had experienced the "hey day" of jazz as a common interest, and to encourage the use of music as therapy—not just as entertainment. In the early 2000s, Alexios developed several programs, sponsored by Downbeat and the Duke Ellington Legacy, which brought Paseo students to the Swope Ridge Geriatric Center. One program provided harmonicas for all participants, and in another, the geriatric residents and

high school students interacted while playing on drum pads and drumsticks. Similar programs also took place at area hospitals.

Around that same time, Alexios suggested to Smith that Paseo students write and illustrate a book introducing children to jazz. Paseo art teacher Mario Jordan got involved, and the result was *An Introduction to Jazz Workbook*, a project underwritten by the Duke Ellington Legacy. The book was designed for third-grade students to receive while attending a live demonstration and performance. Paseo Academy jazz students handled these duties at a number of schools in Kansas City, Mo. (Student musicians attending Oregon Trail Junior High provided demonstrations at Johnson County schools, and members of the Washburn University jazz ensemble covered elementary schools in the Topeka area.)

The partnership didn't end when Smith left Paseo in 2004 and began teaching at Metropolitan Community College. Through Alexios, the Duke Ellington Legacy supported a fundraiser for the Penn Valley music department by purchasing numbered prints of an original painting of Jay McShann, and sponsored, along with Kansas City Jazz Ambassadors, a student poster contest commemorating the 100th anniversary of jazz in 2016. The Legacy also supports the annual three-day 18th and Vine Jazz Festival for middle school and high school jazz ensembles, directed by Smith.

Looking back, Smith recalls that it took a little time for trust to build between he and Alexios. "Tom had reached out to other educators and received little response, and I had been contacted by others with ideas for programs and most of those fell apart. He was probably the first person who actually followed through with what he said he was going to do. Our partnership and friendship flourished as we built that trust. I'm very grateful for the generosity of the Duke Ellington Legacy, and appreciate all that Tom has done for jazz in Kansas City."

"Clarence and I have created a strong, long-lasting relationship and have worked together to make a positive impact in this area," says Alexios. "From the start, it was refreshing to work with someone who followed through and had a passion for jazz education. And here we are almost 25 years later."

||





Matt Kane

The Dreamer

The dreamer is alive and playing the drums in New York City. He is a modern-day success story. A jazz musician from the small town of Hannibal, MO, located north of St Louis on the Mississippi river. Dreamer, Matt Kane honed his skills in Kansas City before moving on to New York, where he's learned how to teach music, as he continues to learn.

On Humble Beginnings in Hannibal

"Hannibal is a very small, isolated town," said Matt Kane. "Growing up there in the 1970s and 80s, I would look out across the Mississippi River and dream big. Music, for me started in the

by Joe Dimino

basement, with a record player and my folk's records; Beach Boys, Beatles, Motown, and movie soundtracks. There was something mystical about that music, it mesmerized me. It was and still seems like an alternate universe, a dimension that is timeless and boundless, the music captured me."

"Music was something that I could do," said Kane. "Sports were fun, but I couldn't do that, like I could music. I could create music. When you are really young, you don't think about making a living at it, you just love it."

"Getting my first gigs, at the age of 15, I felt that music was what I was meant to do. I loved that connection of playing with a band, and I still do. When you are making music with people, you are creating something larger than yourself."

On That first gig on the Mississippi River

"I auditioned for a band, they were grown men, and I had been preparing for an experience such as that, my entire life." Kane added, "It felt natural, like finally, real people to play with instead of records. In a couple weeks they began putting money in my hands to play that music, and I thought, wow, this is cool!"

"My first gig was on The Mark Twain Riverboat. I felt the significance of how music had traveled up the river from New Orleans. I bought into all that Mark Twain stuff. I wanted to be Tom Sawyer, I loved those books. I wanted to be the adventurer; I had been swimming in that river, fishing off the banks with my dad, I had even learned to water-ski on the Mississippi!"

"The All-State experience was my ticket out of Hannibal. It was through that experience, that Mike Parkinson the Jazz Director at the University of Missouri, Kansas City invited me to audition for the Conservatory. Once I did, said Kane, "he offered me a scholarship. I graduated high school on a Friday, and by Monday I was living in Kansas City. I went straight to the practice rooms in the Performing Arts Center and began wood-shedding."

"There were gigs at Milton's with students from UMKC. I began to get my musical touch and feel together, I became more confident and specific about what I was doing. Then I was hired to play with Lori Tucker's band. She's a wonderful vocalist and a beautiful spirit, who I still think of as musical family. Tom Pender played guitar, with Paul Roberts on piano and Barry Burgess on bass." "My confidence led me to take a gig with the McFadden Brothers, five nights a week at the Allis Plaza Hotel, now the Marriott Downtown. I loved Lonnie and Ronald, they felt like musical family, too. They held the band to a very high standard and I learned to play with a lot of fire."

Matt at the drums



“There was a lot to learn, it was both humbling and empowering.”

“I got my swing feel from Daahoud Williams, said Kane, “who hung-out at the Mutual Musician’s Foundation. Eventually, I began playing gigs with Bob Bowman,



Matt’s latest CD, The Other Side of the Story

who I’d seen at the Tuba on Southwest Boulevard. His group Interstring, and Stan Kessler’s Sons of Brasil, were very hot at that time.”

“I was in Ida McBeth’s band for a couple years. She’s a tremendous vocalist, who knew how to control a room. Guitarists Paul Evans, Max Berry and pianist Everette Freeman were all in her band. We had epic nights at The Point, on the Trafficway and out in Lawrence at the Jazzhaus.”

“But, my most profound experiences began when I was invited to play in Ahmad Alaadeen’s Group 21. Nobody was like Alaadeen, said Kane, “and nobody played like him. We had fun, but it was all about the music. He expected us to be reaching and growing musically. I wanted to learn, and when I’d ask for specifics, he’d say something mysterious, something cryptic, like . . . ‘Just keep livin’, the answers are in the music.’”

“Back then, I’d be trying to figure out what he meant. Later on, I realized Alaadeen was the real deal and I’m so thankful to have been touched by him.”

“If you are really honest with yourself and seeking the truth, said Kane, “don’t stop looking. I felt the truth was in New York and living there forced me re-evaluate my purpose...

continued

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meetup

“The power of purpose is strong, and it carries you through to the truth.”

“Alaadeen’s widow, Victoria presented me the Alaadeen, Master/Apprentice Scholarship. This presented the



opportunity for me to have a young drummer study with me. I found a great young drummer in Patterson, New Jersey named Donovan Marshall. It was an incredible opportunity for both of us. He was later accepted into Berklee and the New School.”

“Michael Carvin has learned to reveal another one’s greatness to themselves, by a concept called, ‘Each One, Teach One’.”

“The answer is within,” he told me, “and I looked in the mirror and saw myself, I liked who I was, and everything changed. I’ve been studying with Carvin for more than 10 years, now. Carvin helped me really see, ‘Matt Kane the drummer, the bandleader, the husband, the composer, the teacher... I’ve learned that it’s all one thing, held together by discipline.’ If you do something, do it all the way, or leave it alone. I started my school of drumming based on, ‘Each One, Teach One’.”

“My musical family is rooted in KC.” Said Matt Kane, “When I was artist-in-residence, at the 2013, 18th and Vine Heritage Festival, I received a proclamation from the city. I have received such humbling respect in KC.”

“I’d like to thank The Black Dolphin, Explorers Percussion and Canopus Drums, who sponsored my clinics, and Lee’s Summit High School with their Band Director Scott Kuhlman. Bob Beck of UMKC, who recorded the KC Generations album, and Chuck Haddix of KCUR FM, who all did their very best to make me feel welcomed.”

The Other Side of the Story – Produced by Michael Carvin

“This recording is the other side of my story as a composer and bandleader. I wrote every song on the album. It is my musical vision as an artist. With Vic Juris on the guitar, Peter Schlamb vibraphone, Klaus Mueller keyboards, and bassist Mark Peterson.”

“Producer Michael Carvin created an album that sounds so vital. Not volume, but richness of tone. Drums are an instrument of indefinite pitch,” said Kane, “which, to me means it’s infinite what they can sound like. The sound was what we were after, and we got it! It transcends. Man, that’s what I love about music, it’s that alternate universe, that dimension that transcends.”

Schedule of Events:

Friday at Cherokee Middle School 9am – 3 pm
Jazz Clinic led by area musicians as well as Mark Pender
Pub Crawl at 7 – 10 pm Friday with Mark Pender
Saturday Jam Session at The Gathering 1 – 5 pm
Pub Crawl at The Gathering Place 8 – 11pm

www.keelivemusic.com

Chris Hazelton's Boogaloo Seven The Basement Beat

Ending a Five Year Run

This group is the cure for people who say they don't like jazz. It'll fix 'em. It's the prescription. You can't help but tap your foot or even dance to Hazelton's Boogaloo Seven, a unique hometown soul jazz group. You can find them playing regularly in KC and the surrounding area.

★★★★ (of four)



Percussive, fiery, and soulful, this group and its new album do not disappoint. The album is 1/3 standards and 2/3rds Hazelton originals, and every tune is catchy and grooves hard. There's no snoozing here with tunes like "Fryin' Pan," a sizzling latin-tinged dish that highlights solos by Matt Hopper on guitar, Hazelton on B-3 organ, and Nick Rowland on sax. A hypnotic horn section moves the tune ever-forward as does Pat Conway on percussion. I appreciate the album's balance of solo and horn section work. It's not only thoughtful music, but music you truly can dance to.

When asked about the grooving nature of Boogaloo Seven, Hazelton said it's simply designed that way. "I think our stuff is unique to Kansas City because it's unashamedly 'social' music," Hazelton said. "It's not necessarily groundbreaking or innovative. It just feels good. If we're doing it right, people should be dancing and having fun rather than just sitting there."

One example is Hazelton's original latin tune "Tru-Galú." With its driving güiro cowbell work, it is a percussion-driven delight full of toe-tapping mid-summer light. Listening to it, I can't help but feel carefree and feather-light. Hazelton is richly steeped in the B-3 tradition, including the long shadow of KC's Everette DeVan, who Hazelton called "one of the best in the world to have ever played the B-3. No one can come close to his (DeVan's) groove." During his

formative years, Hazelton also studied with Dr. Lonnie Smith and Seleno Clarke, both NYC B-3 virtuosos. "Beyond those guys," Hazelton said, "I think anyone that plays organ in a jazz style must give props to the great Jimmy Smith, but my favorite guys to listen to are Jimmy McGriff, Jack McDuff, and Richard 'Groove' Holmes."

I saw Hazelton's Boogaloo Seven live. You should too. But, in the meantime, get the album and learn some of the tunes—or re-live them, if you've already seen the band in person. That's the best way, ear to the air.

When asked about their upcoming gigs, Hazelton said, "We are at the Black Dolphin on December 6, our last gig . . . ending an over 5 year run at Green Lady & Black Dolphin!" For those who miss it, the 7 heads to the Ship on 12/13, and Hazelton swings the Green Lady every Sunday and Monday nights, with his various trios.

Come hear them play.

—Kevin Rabas

The Myers Swingset The State of This City

Like its title, the new Jackie Myers album is clever and engaging. And like Joni Mitchell or Charles Mingus, Myers plays well in a number of genres or styles and has a gift with wit, both musically and lyrically, as the title of her first track reveals, "The Green Lady's Jealousy." All of the songs on this album are originals written by Myers.

★★★★ (of four)



This album is all instrumental, but Myers is also a strong vocalist and songwriter. Recorded live at the Black Dolphin, this is a rousing, straight-ahead, seven-tune quartet set. The title track is a playful bossa nova with light sax work by Mike Herrera over a lumbering gentle giant bass groove that sets the stage for this bright, lively album. The other personnel on the album include Sam Copeland on bass and Jim Lower on drums.

continued

MARISSA BAUM AND LUKE HARBUR

Every Monday evening, The Blue Room stage becomes an epicenter for a quintessential jazz experience: the jam session. Blue Monday jams are integral to American Jazz Museum programming, as well as the greater Kansas City jazz scene. For bassist Seth Lee, jam sessions are critical because they are where information gets passed along. He explains that, “historically, jam sessions were vitally important to the conditions that created KC’s rather unique role in the development of jazz,” and they still continue to be.



Gerald Dunn, Director of Entertainment and Blue Room General Manager (and killer saxophonist), reflects on the first Blue Monday the Museum hosted, back in 1997. “It was packed of course, and there were a ton of musicians waiting to get up and play. It was just a big party...standing room only. It even got to a point where we had to start limiting choruses on songs like Ray Noble’s ‘Cherokee,’ where people could (and would!) solo for days. We had musician after musician after musician.”



Dunn says Blue Mondays are an important part of AJM programming because “The Blue room is a breeding ground for aspiring musicians. It’s a fellowship and workshop where cats come and get their tunes together. Or if you’re working on something, you can get a chance to have people listen to you and get constructive criticism.”

Each week, a different musician hosts the session, beginning with an hour long (or so) set, and then opening it up for others to sit in. Lee, who hosted a recent Blue Monday session, encourages young musicians especially to attend because it’s a great opportunity to meet other players and gain experience. “I’ve seen so many kids play for the first time at jams and later become the leading musicians in KC and beyond” he observes.

For Zach Ruhmann and Brady Johnstone, two UMKC Jazz Studies students, Blue Monday jams are a unique opportunity to develop as young musicians. Both Ruhmann and Johnstone first began participating in jam sessions at the Kransberg Arts Center in St. Louis, before moving to Kansas

continued on page 24

FOR THE RECORD CONTINUED



Photo by Jim Robinson

Jackie Myers

“Song for Lydia” grooves soulfully and hard; it seems to hold the stop-and-go feel of 5 pm KC traffic and demonstrates the group’s bluesy R&B chops. It’s foot-tapping. Variety is certainly one of this album’s holistic traits, but it is a careful blended mixture, mojito-like.

Myers has an even newer album in the works, having recorded Sunday, Nov. 3. In a recent Facebook post, Myers says, “I’m overdue to profess my sincere gratitude to the friends and colleagues that made my live vocal album recording such a fun and beautiful time this past Sunday.” So, great things continue to come.

Myers is a multi-talented writer/arranger, lyricist, vocalist, pianist, and band-leader. She adds variety and zest to the KC scene. Myers, who divides or divided her time between KC and Austin, is one to watch. And hear. Catch a set live at the Green Lady Lounge, or hear more at your leisure at www.jackiemymersmusic.com

The State of this City is available at Amazon, Spotify, iTunes and more.
—Kevin Rabas

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JAMES MAIDEN

Beats from Cuba & Romantic Vocals

The holidays are always busy, but the Folly is inviting you to take a seat and unwind with amazing music over the next few months. Coming off the tails of a successful



benefit concert featuring the Hot Sardines, the Folly Theater is bringing the Pedrito Martinez Group on December 13th, followed by Stacey Kent on February 22nd with fitting romantic vocals!

Pedrito Martinez Group

Friday, December 13th at 8 PM
JazzTalk at 7 PM with Pablo Sanhueza
of KC Latin Jazz Orchestra

Havana born and raised, Grammy®-nominated, Pedrito Martinez, has recorded or performed with Wynton Marsalis, Paul Simon, Eddie Palmieri, Bruce Springsteen, and Sting, to name a few and has contributed to over 50 albums. He formed his own group in 2005 and has drawn critical and peer acclaim for his brilliant percussion playing and powerful singing which are both deeply rooted in folkloric, and also highly danceable, Afro-Cuban culture.

Pedrito's presentation will include primarily original music from Pedrito's upcoming album, *Rompecabezas*, (Puzzle) and spans influences from spiritual African threads to jazz and funk.

Pedrito's band will consist of Pedrito Martinez and Jhair Sala on percussion & vocals, Sebastian Natal on bass & vocals, and Issac Delgado on keyboards & vocals. Tickets for Pedrito Martinez Group can be purchased at www.FollyTheater.org or by calling 816-474-4444!

Stacey Kent

Saturday, February 22nd at 8 PM
JazzTalk at 7 PM with Molly Hammer

Stacey Kent brings her French, Italian, and German inspirations into her romantic music on her 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 are not catered to by today's pop music industry.

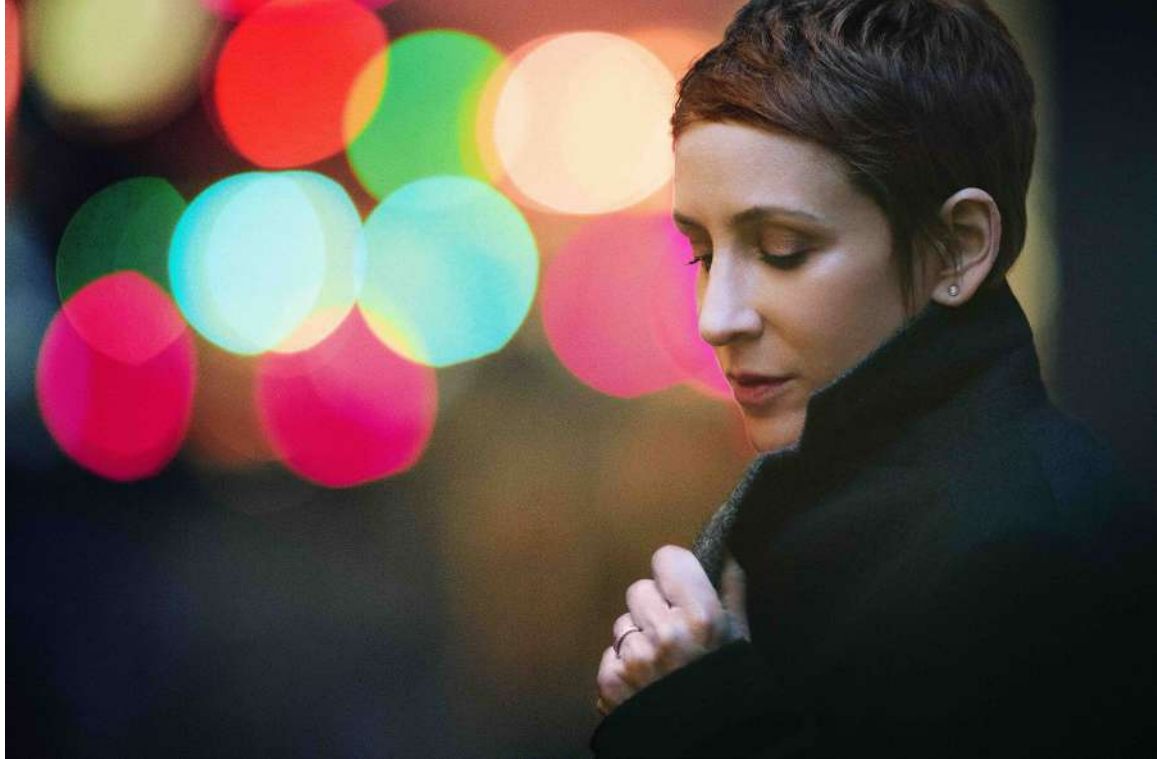
“Stacey Kent’s mezzo-soprano voice is a beautiful instrument for offsetting orchestral accompaniment, a fact that *I KNOW I DREAM* illustrates well. The orchestra, a 52-piece London studio assemblage, has a lushness that would smother Nelson Riddle – yet Kent cuts through it effortlessly.” – Michael J. West, *Downbeat Magazine*

Stacey’s band lineup will consist of Stacey Kent on vocals, Jim Tomlinson on saxophone & flute, Art Hirahara on piano, Tom Hubbard on bass, and Anthony Pinciotti on drums!

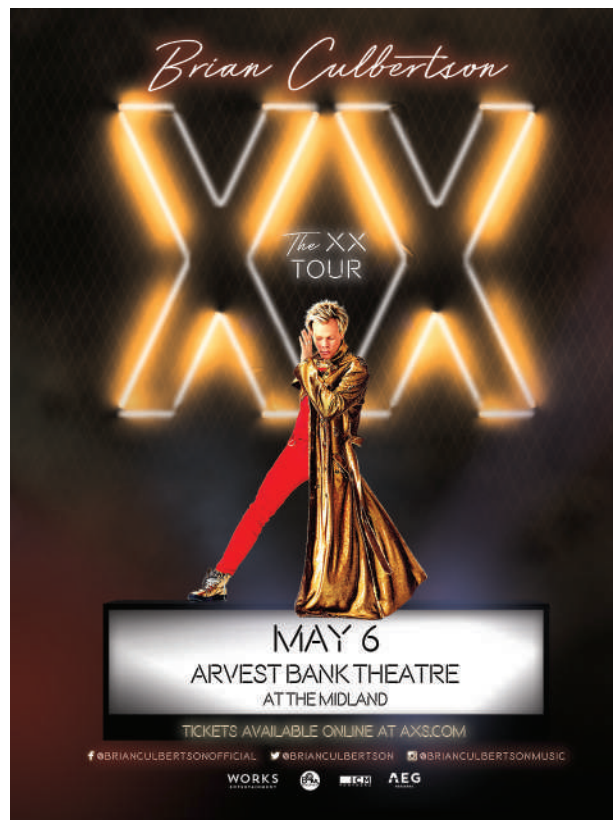
Tickets for Stacey Kent can be purchased at www.FollyTheater.org or by calling 816-474-4444!

The Folly Theater Jazz series is Kansas City’s longest-running jazz series bringing a diverse range of jazz to the historic Folly Theater built in 1900. Following Stacey Kent’s concert, Luciana Souza performs on Saturday, March 7th with her Bossa Nova jazz music. John Pizzarelli will close out the 37th season on Friday, April 24th with a tribute to Nat King Cole! Tickets for these concerts are available now.

The Folly Theater maintains its mission of expanding the performing arts in Kansas City by hosting a wide array of shows and performances including Americana music, plays, children’s theatre, vocal choirs, classical music, and



more! You can find a full calendar of performances at the Folly by visiting FollyTheater.org or calling 816-474-4444.



BENNY GOLSON, HOLDING COURT FOR JAZZ

In October, two exciting Kansas City Jazz Orchestra events brought a much-needed focus to middle and high school jazz education. Internationally recognized saxophonist, composer and spokesperson for jazz, Benny Golson held a large Blue Room audience in rapt attention, as he personally reviewed and critiqued several young Kansas City musicians. The events were a part of Mr. Golson's October performance with the KCJO at the Kauffman Center.

BY DAVID BASSE

EDUCATION

The first event, held in the American Jazz Museum, was moderated by Clarence Smith of the Kansas City Metropolitan Community Colleges. The following day, a second event, was held in the Polsky Theater of the Carlsen Center of Johnson County Community College. This event was moderated by Ryan Heinlein, Director of Instrumental Music at JCCC. There were 300 jazz fans and well-wishers on hand to cheer on the young players from Johnson County.

At the Blue Room, the best and brightest were presented to the crowd of approximately 150 by Mr. Smith. The young musicians, most in their early teens were on-hand specifically to gain Golson's good response, and they set out to do just that.

Clint Ashlock, Director of the Kansas City Jazz Orchestra, was on-hand for the back-to-back events, that led up to Mr. Golson's performance with the orchestra.

When asked about the events, Ashlock responded, "About the educational component? It's called JazzWorks! I'm really happy with how it's been developing this fall. KCJO looks forward to growing it into the future. So far, we've been able to reach more than 700 students this school year alone."

Ashlock continued, "It's a pretty exciting time for jazz education! KCJO is focusing on community jazz education. We've been doing this through our partnerships with the libraries. Now, we've added these masterclasses, and we'll be going forward with a new relationship with Big Brothers and Big Sisters, and then there is the orchestra's outreach into the schools."

Ashlock says that they've got some great stuff planned for 2020, including a big focus on the 100th anniversary of Charlie Parker's birth.

"I am so happy that I dropped everything and came on down," said Suzanne Spencer, Treasurer of the Kansas City's Jazz Ambassadors, "these kids are so talented, and Mr. Golson is such an eloquent speaker."

Trumpeter, Sean Jones, a renowned educator and master trumpeter, who has been head of the Brass Department at Berklee College of Music and Director of the Oberlin Conservatory of Music, will be scheduling similar outreach events leading up to his performance with the KCJO on May 1. :||

PHOTO: Benny Golson, onstage at the Newport Jazz Festival, August 5th, 2017, by David Basse



HOLIDAY HAPPENINGS ON THE VINE

December 14 and December 18

KC Jazz Academy Showcases

The Fall 2019 Kansas City Jazz Academy Showcase is the culminating event for students participating in Kansas City Jazz Academy. Students perform in their jazz ensembles to showcase what they've learned over the course of the 8 week Academy program.



Dec 19th – Save The Date for Musician's Appreciation Day at The Blue Room

Dec 20

Brass and Boujee/Marcus Lewis/Jazz Hip Hop Christmas in the Blue Room

Dec 2 and January 6

First Monday's Jam Night with Logan Richardson

Yes, that's correct, Logan will be back to host Blue Monday jam sessions in the Blue Room



December 26 - December 31
Kwanzaa in the Gem

The American Jazz Museum, in partnership with the National Black United Front- KC, presents the 38th Annual City-Wide Kwanzaa celebration!

continued

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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's Supper Club**
1830 Walnut 816-832-4564
Tues. - Fri. — Jazz Soloist 6:00 - 9:00 p.m.
Fri. - Sat. — Jazz, Latin 9:30 p.m. - 12:30 a.m.
- J Green Lady Lounge**
1809 Grand 816-215-2954
7 days a week — Live Jazz
- J Hush Broadway**
1000 Broadway, Suite (913) 203-9884
Thurs. — Live music 7:00 p.m. - 3:00 a.m.
Fri. — Live music 9:00 p.m. - 3:00 a.m.
Sat.-Sun. — Live music 8:00 p.m. - 3:00 a.m.
- 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

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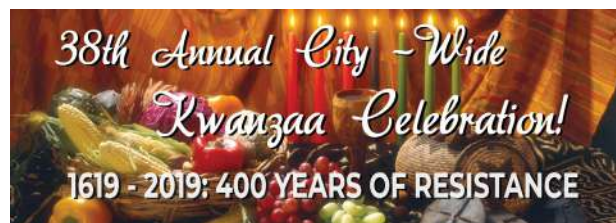
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VINE HOLIDAY CONTINUED

Celebrate Kwanzaa in the Gem Theater from December 26th-December 31st, 2018. Each night begins with an African market featuring local vendors at 6:00 pm. The program begins at 7:00 pm. Each night features a different program or performance hosted by a local organization.

December 31
Kwanzaa Ball in the AJM atrium



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VINE CONTINUED FROM PAGE 16

City. Johnstone, a Blue Monday regular, remembers his first jam session experience and the anxiety that accompanied it. "It's a hard thing to do, to put yourself out there as a young musician. But it's necessary."

The audience experience at a Blue Monday is also something special. Dunn describes it as "a harmonious event in a room filled with excitement and energy that inspires musicians to move to the pinnacle of their performance." Ruhmann also enjoys the interaction with audiences at Blue Mondays. "I've known plenty of people who come to jams and they think it's so amazing how people come up there and name a tune and a key, and they all play it and they're all in sync together" says Ruhmann.

Additionally, these guys appreciate that Blue Mondays are also an important opportunity to do business. Ruhmann particularly enjoys the weekly jams because "they're an opportunity to see and experience everyone progress in the music...to meet new people and network." Dunn agrees there is a high business value as well, and that "producers come in and listen, and cats get gigs from sessions. It's a business."

What better way to build up the next generation of jazz legends?

Jam sessions are every Monday, except the last Monday of the month. Doors open at 5:00 pm, a featured artist hosts a set at 7:00 pm, and then anyone who is in attendance can sign up to sit in! Visit americanjazzmuseum.org for the most up to date schedule.

∴



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JAN. 19



Eboni Fondren

Spend an evening with this multitalented vocalist, backed by piano, bass and drums and singing favorites from the American Songbook as well as jazz standards.

FEB. 9



Bobby McFerrin and Gimme5: circlesongs

Art music meets pop, jazz meets classical, lyrics meet pure sound, the avant-garde meets the traditional with this 10-time GRAMMY® winner's sweeping, soulful vocal language.

FEB. 23



Gerald Spaits' Sax & Violins

A traditional string quartet and jazz foursome playing Ellington, Monk, the Beatles and more join together to create a divine sound experience.

ENDLESS VARIETY, MATCHLESS TALENT!

Tickets start at **\$25!**

Build a season package of **5 SHOWS** (or more) and **SAVE 10%**.



jccc.edu/CarlSENCenter | 913-469-4445

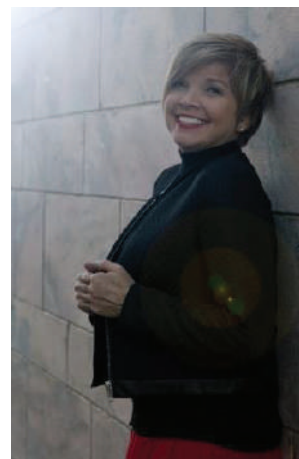
FREE PARKING | WINE & BEER AVAILABLE | NO ONLINE FEES

KARRIN ALLYSON

*We Always Swing Inc 25th Anniversary
Jazz Series Celebration
Featuring Karrin Allyson Quartet
Miro Sprague, Piano Gerald Spaits,
Bass, and Todd Strait, Drums*

Five - Time Grammy® Nominee Vocalist/Pianist Karrin Allyson is coming back to Columbia! With her stellar ensemble of Miro Sprague, Gerald Spaits and Todd Strait, this quartet will thrill you with Karrin's new original songs from "Some of That Sunshine" and many other classic jazz standards, bossa nova, french chansons and of course the blues.

*Karrin is known
for her versatility,
and soulful
style... it's an
energetic and
entertaining
show that
shouldn't be
missed!*



**Also, please Save the Date for
Karrin's performance: The Folly
Theatre KC; October 17, 2020
For more info: karrin.com**

**We Always Swing Inc
21 N. Tenth Street • Columbia MO
October 6th**



Pedrito Martinez Group
Friday, December 13



Stacey Kent
Saturday, February 22



Luciana Souza
Featuring
Chico Pinheiro
and Scott Colley
Saturday, March 7



John Pizzarelli Trio
100 Year Salute
to Nat King Cole
Friday, April 24



Richard J. Stern Foundation
for the Arts
– Commerce Bank, Trustee

7:00 pm JazzTalk
8:00 pm Concert

www.follytheater.org 816.474.4444

MICHAEL MARTIN MURPHEY'S



DEC. 4
UPTOWN THEATER

WYNONNA & THE BIG NOISE
ROCKIN' ROOTS
CHRISTMAS TOUR

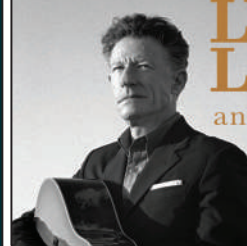
TANYA TUCKER
& **KELSEY WALDON**

DEC. 14
UPTOWN THEATER

A NEW FAMILY HOLIDAY SPECTACULAR
PERFORMING YOUR FAVORITE CHRISTMAS CLASSICS



DEC. 17
KC MUSIC HALL



LYLE LOVETT
and his Acoustic Group

FEB. 8
UPTOWN THEATER



APRIL 3
TOPEKA PERFORMING ARTS CENTER

FOLLOW
MAMMOTH LIVE:



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