

Jam

Jazz Ambassador Magazine

OCTOBER + NOVEMBER 2019



BEN LEIFER

SISTER CITIES IN JAZZ

MEET GERI SANDERS

FOLLY JAZZ NEWS

& MORE





JASON MARSALIS

THE BLUE ROOM AT AMERICAN JAZZ MUSEUM



816.474.8463

1600 EAST 18TH STREET KANSAS CITY, MO 64108

OCTOBER 2019

THUR	3	GLAMOUR PROFESSION: THE MUSIC OF STEELY DAN
FRI	4	DESMOND MASON \$ CLINT ASHLOCK/MARCUS LEWIS QUINTET
SAT	5	\$ JAZZ DISCIPLES
MON	7	JAM SESSION: DAVID VALDEZ
THUR	10	MAX BERRY
FRI	11	DA TRUTH \$ MAX GROOVE
SAT	12	\$ JAMES WARD BAND
MON	14	JAM SESSION: SETH LEE
THUR	17	\$ MITCH BUTLER QUARTET FEAT. BOBBY WATSON
FRI	18	\$ AMBER UNDERWOOD PROJECT BOB BOWMAN AND BOWDOG
SAT	19	\$ IDA MCBETH
MON	21	JAM SESSION: AL PEARSON
THUR	24	STEVE LAMBERT QUARTET
FRI	25	JUST A TASTE A JAZZ \$ LAURA TAGLIALATELLA
SAT	26	\$ ROB SCHEPS
MON	28	LOUIS NEAL BIG BAND
THUR	31	KANSAS CITY LATIN JAZZ ORCHESTRA

NOVEMBER 2019

FRI	1	DESMOND MASON \$ CHARLES WILLIAMS & GENRE
SAT	2	\$ JAMES WARD BAND
MON	4	JAM SESSION: JEFF STOCKS
THUR	7	SETH LEE QUARTET
FRI	8	JUST A TASTE A JAZZ \$ SONS OF BRASIL
SAT	9	\$ JAZZ DISCIPLES
MON	11	JAM SESSION: TYREE JOHNSON
TUES	12	SHADES OF BLUE AIR FORCE BAND, 6:00 PM UMKC JAZZ COMBO NIGHT 1, 7:30 PM
WED	13	UMKC JAZZ COMBO NIGHT 2, 7:30 PM
THUR	14	GLAMOUR PROFESSION: THE MUSIC OF STEELY DAN
FRI	15	DA TRUTH \$ PLUS MINUS FEAT. MEGAN BIRDSALL
SAT	16	\$ JASON MARSALIS VIBES QUARTET
MON	18	JAM SESSION: JASON GOUDEAU
THUR	21	ARYANA NEMATI
FRI	22	DELYNIA JANNELL \$ CHRIS HAZELTON'S BOOGALOO 7
SAT	23	\$ MAX GROOVE
MON	25	LOUIS NEAL BIG BAND
THUR	28	CLOSED: HAPPY THANKSGIVING!
FRI	29	DELYNIA JANNELL \$ MATT VILLINGER ALL NIGHT GROUP
SAT	30	\$ IDA MCBETH

BLUE ROOM HOURS

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

INDIGO HOUR

FRIDAYS	from 5:00PM - 7:30PM
DRINK SPECIALS INCLUDE	\$4 BEER, WINE, AND WELL DRINKS

\$ COVER CHARGE

SIGNATURE EVENT

INDIGO HOUR

See americanjazzmuseum.org for additional information

Jam

Jazz Ambassador Magazine

Jam is published bi-monthly by the Kansas City Jazz Ambassadors, a non-profit 501(c)(3) organization dedicated to the development and promotion of Kansas City jazz. All rights are reserved. Reproduction of any material is prohibited without consent of the publisher.

For advertising information,
email treasurer@kcjazzambassadors.org

Letters should be addressed to:

Jam, P.O. Box 36181, Kansas City, MO 64171-6181. To contact the editor, email editor@kcjazzambassadors.org. "Jam" and "Jazz Lover's Pub Crawl" are Registered Trademarks of The Kansas City Jazz Ambassadors, Inc. *Jam*/JAZZ AMBASSADORS MAGAZINE (Online) ISSN: 1533-0745

CONTRIBUTING WRITERS

Joe Dimino **Luke Harbor**
Doreen Maronde **Suzanne Spencer**
Marissa Baum **George Spelvin**

EDITOR

Suzanne Spencer

GRAPHIC DESIGN

Rodric McBride

COVER PHOTOGRAPHY

Jim Robinson

PRINTING

Single Source Printing

WEBMASTER

Herschel McWilliams

2019 BOARD OF DIRECTORS

PRESIDENT **Shahid A. Salaam**
SECRETARY **Denise Johnston**
DIRECTOR **Cheryl Anderson**
PARLIAMENTARIAN **Stephen Mann**
TREASURER **Suzanne Spencer**
www.kcjazzambassadors.org

©2019 Kansas City Jazz Ambassadors, Inc.

News & Highlights	2
12th Street Jump Celebrates 10 Years	4
Sister Cities in Jazz	9
On the Vine	10
Off the Vine	12
Folly Jazz News	13
Ben Leifer Interviews	16
Storyville	21
Club Scene	23

On the Cover:

What makes 12th Street Jump different from other club or concert gigs? It's live and scripted, like a theatre in one act, but with music and a little improv, there aren't any "do overs." Photo of Eboni Fondren and David Basse by Jim Robinson



SUZANNE SPENCER

Our JAM Readers are Everywhere! We Had a Full Summer of Fun and Music!

Summer comes to a close . . . From PhoenixFest, The Kansas Citians Big Band at the Rivermarket, The ParkerFest at Bier KC, HamBingo, Molly at the Blue Room, BobbyWatson and the AJO, 12th Street Jump, and the PV JazzFest. It was a great summer

As creator of Meetup, it has been my pleasure to host our Meetup events and meet so many wonderful people! It's always so much fun when I see these new faces join us again and attend our other KC Jazz Ambassador events as well. David and his guest at Swing had so much fun that they came back to join us for our bingo fundraiser at Hamburger Mary's!

Join the KC Jazz Ambassadors to find where the fun is. You can find everything social at Meetup! www.meetup.com/Kansas-City-Jazz-Ambassadors-Meetup/

www.kcjazzambassadors.org/join

We hope our readers will join us at our next fun events! :||





12th Street VAMP 10th



The logo features two cartoon cats. The cat on the left is white with a black collar and a red body, holding a keychain. The cat on the right is black with red-rimmed glasses and a blue body, playing a saxophone. The text '12th Street VAMP' is in blue, green, and orange, and '10th' is in blue.



Anniversary

By George Spelvin



Sharing Kansas City jazz with the world—that was the goal of Theater League founder and president Mark Edelman. He launched 12th STREET JUMP, a nationally-syndicated public radio show produced right here in Kansas City in 2009. After Ten Years, he’s happy to have had the opportunity to bring Kansas City jazz to hundreds of thousands of public radio listeners each week via PRX, the Public Radio Exchange along with its member stations.

“We couldn’t have done this without Joe Cartwright, Tyrone Clark and David Basse, who were with us on day one back in 2009,” recalled Edelman. “Bill Anderson and Danny Baker at KCUR, and Peter Weber at Theater League, all strong

12TH STREET JUMP CONTINUED

advocates who kept the show alive with their talent, energy and encouragement.”

Your hosts Eboni Fondren and David Basse, musical director and piano Jackie Myers, bassist Tyrone Clark, drummer Jim Lower, recorded by audio engineer Derek



Host Eboni Fondren

Djovig, and some very special guests. The show performs various Wednesdays, 7:30pm at the Black Dolphin located at 1813 Grand. The current crew and their predecessors,



Co-Host David Basse



Drums: Jim Lower

drummer Mike Warren, hosts Pearl McDonald and Nedra Dixon—have welcomed just about every musician in Kansas City. Many of those greats include Stan Kessler, Rod Fleeman, Angela Hagenbach, Tom Baker, Todd Wilkinson,



Music Director & Piano: Jackie Myers

Danny Embrey, John Blegen, Victor and Penny, Jim Mair, Molly Hammer, Matt Hopper, Steve Lambert, Nate Nall, Bill Dye—and the list goes on and on.

Originally called 12 O'CLOCK JUMP—a riff on the Basie band's theme song "One O'Clock Jump"—A one-hour radio show (a live feed over dedicated telephone lines"), broadcast on KCUR-FM 89.3 Saturday night's at midnight. A few months we recorded the show in Chad's studio adding laughs and applause in post-production. Then technology happened, public radio moved from satellites to internet and this gave more control to the end product and we don't have to stay up til 1:30 in the morning anymore!"

Now distributed by PRX and broadcasted weekly on forty-five public radio stations around the country.

Throughout most of the show's ten years, it has been written by Cleveland-based author, screenplay, and comedy writer Paul Seaburn.

"We've had the privilege of playing with some of the greats," added Basse. "Kevin Mahogany, Joe Sample, and Horace Washington brought us their amazing gifts. Along with Bobby Watson, Karrin Allyson, Christian McBride, Wycliffe Gordon, Jeff Hamilton, Randy Brecker, Bob James, Kelley Hunt, and Bucky Pizzarelli all wonderful experiences for the cast and our audience. "

continued



Kansas City
Jazz
AMBASSADORS
Let the music speak!

Monthly Member Meetings for 2019
are second Thursdays at 6:30 at
Soiree Steak & Oyster House
on the Vine (18th & Paseo)
Follow up at Meetup
[meetup.com/Kansas-City-Jazz-Ambassadors-Meetup/](https://www.meetup.com/Kansas-City-Jazz-Ambassadors-Meetup/)
for all social events as well as on Facebook



DEC 5
BIG BAND
HOLIDAYS:
JAZZ AT
LINCOLN
CENTER
WITH
WYNTON
MARSALIS
THE MIDLAND

HARRIMAN
JEWELL
S E R I E S

tickets at
hjservices.org

12TH STREET JUMP CONTINUED

What makes 12th Street Jump different from other club or concert gigs?

Host, David Basse notes, 12th Street Jump is a show,



Bass: Tyrone Clark

not a gig. The show is scripted, it has 3 distinct segments, a beginning, middle, and an end.

Music director, Jackie Myers added “it’s a precise production in terms of timing and dynamics, whereas a gig has a lot more leeway. If a musician decides to take another chorus,



Guitar: Danny Embrey



I have to jump in and orchestrate an ending instead. If our song goes even ten seconds over or under the allotted time, the next act could be sent into a tailspin.

“One of the reasons (and there are many) that I’m proud to work on 12th Street Jump is because I believe Kansas City has a wealth of talent. One of the best kept secrets in jazz. We are the conduit between midwestern jazz scene and fans across the world and a great way for our musicians to gain access to a wider spectrum of listeners. I would hope they gain some opportunity from that - they certainly deserve it.”



David Basse, Kelly Grant, and Eboni Fondren

Sister Cities in Jazz

The concept of cities around the world connecting in a special way was launched in 1956 by President Dwight Eisenhower as part of his People-To-People diplomacy initiative. Sister Cities International, originally part of the

America into the hearts of the world.” And McGraw adds, “We invite everyone to join us in this citizen ambassadorial effort to extend the universal language of music — and KC jazz — to Hannover this fall.”



National League of Cities, then went on to become a separate, nonprofit corporation in 1967 due to the increasing growth and popularity of the program.

Kansas City has many such connections around the world — 12 to be exact (including one that links Seville, Spain to the Country Club Plaza) — and its sibling relationship with Hannover, Germany is the impetus behind Kansas City-Hannover JazzFest 2000, a first attempt to establish an annual exchange of jazz artists between the two cities. “This is our initial effort with this program,” says Jon McGraw, chair of the event. “And we want it to continue for years to come.”

October Expo 2000, a group of selected Kansas City jazz musicians were on hand in Hanover Germany for RKay Barnes’ official mayors’ reception. This was the “premiere event” of the KC-Hannover Committee’s agenda. Designated KC jazz artists were chosen by a five-member committee and appeared throughout the week.

Al Pearson

“The motto for JazzFest 2000,” says KC-Hannover Committee Chair, Lyn Ganzer, “is: From the heartland of

For additional information, visit the web site at www.sister-cities.org.

The designated (and honored) performers taking the message of KC jazz to Hannover were: The Scamps (Lucky Wesley, Art Jackson, Eddie Saunders, Rusty Tucker, Allen Monroe and Geneva Price), Everette DeVan, Millie Edwards, Bram Wijnands, Tommy Ruskin, Julie Turner, Hal Melia, Rod Wilson, Jurgen Welge, Ahmad Alaadeen, Al Pearson, Rob Whatsitt and Dave McCubbin. ¶

Support Live Jazz in KC

Mike White

Jam Supporter

816.753.9200

mike.white1940@gmail.com

A Sustaining Partner

Meet Geri Sanders, Director of Collections at the American Jazz Museum

by Marissa Baum

The Director of Collections position at the American Jazz Museum was vacant from September, 2017 until the beginning of August, when Geri Sanders joined the Museum staff. Geri holds a Master of Arts in History and a wealth of hands-on archival experience. Her awards and publications are numerous. We were excited about the opportunity to get to know her better.

MB: How would you describe what you do? What does your work entail?

GS: Archival duties include inventory, maintenance and preservation of materials in the Collections to preserve and make available to the public. We also will accept donations that fit our mission and loan out materials to other museums. The work that I do entails working to process new collections, cataloging, preservation, and in some cases digitizing materials.

MB: How did you get started in archives and museums?

GS: I have always been interested in public history, but some years back, I received a paid summer internship through the Kansas City Area Archivists to work at what used to be the Western Historical Manuscript Collection at UMKC and that sparked my interest even more.

MB: How long does it take to plan an exhibition? What are the steps?

GS: It generally takes up to a month to plan an exhibit and in some cases even longer if we are requesting loans from other repositories: the steps include researching the topic; creating a list of objects to display whether from your own collections or borrowed from others; mocking up the exhibit in the space (the space will determine exhibit size or which pieces will fit into the space); determining what items can be replicated and making copies; creating labels; matting and framing 2-Dimensional pieces, if necessary; installing the exhibit.

MB: What do you find important about preserving jazz history?

GS: Jazz is an American art form specifically created by African Americans. My background is in African American history and culture, and black music is an important element in that history.

MB: What is the biggest strength of the Museum's collections?

GS: The biggest strength is the John H. Baker Jazz Film Collection. This unique archive consists of more than 1.5 million feet or roughly 700 viewing hours, of full-length features, television kinescopes and 2,000 unduplicated soundies (short films featuring jazz bands and musicians lasting about three minutes each.) Many of the jazz greats are highlighted in this collection.



**PUBLIC RADIO'S WEEKLY
JAZZ, BLUES & COMEDY JAM**

LIVE! Wednesday
Oct 23, 2019
7:30 p.m.

12th Street JUMP

celebrating the birthday of
Julia Lee
with special guest
A La Mode

**THE BLACK DOLPHIN, 1813 GRAND NEXT DOOR TO THE
GREEN LADY LOUNGE: FREE NO COVER CHARGE**



MB: What do you feel people can learn from the Museum that they did not already know about jazz?

GS: I feel that most people can learn something even if they are jazz enthusiasts. Just knowing where jazz started and what type was created in Kansas City is just scratching the surface. The Museum explores the history of jazz and the collection holds numerous items that speak to the culture of African Americans and consequently all different types of music.

MB: What drew you to the American Jazz Museum?

GS: I knew that the position in collections had been vacant for some time and wanted to be a part of the work that is going on in the 18th & Vine historic district. Preservation of African American history and culture can be a vehicle for the archives to become more accessible to the public.

MB: Why should people make return visits to the American Jazz Museum?

GS: Exploring the history is a significant part to understanding jazz. The Horace Peterson III Visitors Center provides a look into what was going on in the community. To get the whole picture, one trip would not be enough.

MB: Is there anything else you'd like to say that I didn't ask you about already?

GS: I am excited to be here and hope that the department can make the collection available to the public through research inquiries, exhibits, and programming. I have a team with two others knowledgeable in museum studies and local history. Together we will work to keep in line with the mission of the American Jazz Museum.

JAZZ
AND ALL THAT
WITH DAVID BASSE
Music and anecdotes

davidbasse.com

Karin Allyson
The five time Grammy nominee is, "a singer with a feline touch and impeccable intonation."
New York Times
LISTEN NOW

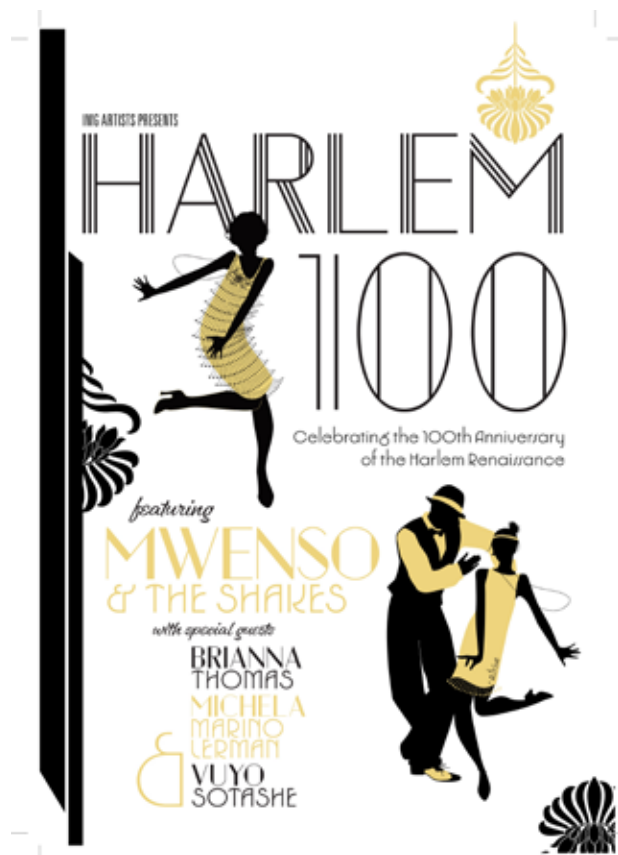
Kurt Elling
The Grammy winning vocalist is, "The standout male vocalist of our time."
Miami News
LISTEN NOW

Les McCann
"Compared to what?" Compared to no one.
LISTEN NOW

New site launching soon.
Sign up for news and info on access to premium content at davidbasse.com

JCCC Noon Jazz Series 2019-2020

The Carlsen Center at Johnson County Community College presents its tenth year of Winterlude, spotlighting jazz in full-length evening performances. The 2019-2020 season kicks off with Harlem 100 on Sunday, Nov. 10 at 7:00 p.m. in Yardley Hall. For more information and to purchase tickets, go to www.jccc.edu/CarlsenCenter or phone 913 469 4445.



Harlem 100 celebrates the music and dance that took over popular culture a century ago. One of the country's greatest artistic eras, the Harlem Renaissance gave us the music of Duke Ellington, Fats Waller, Billie Holliday and more. Whether it was at the Cotton Club, the Apollo Theater or the many "rent parties," the music set the trend for the age.

Created in collaboration with the National Jazz Museum in Harlem this performance is a multi-media homage



to the musicians, singers and dancers whose names are still celebrated regularly in concert halls and clubs around the world. The program is hosted by Michael Mwenso and the Shakes, with guest vocalists Brianna Thomas and Vuyo Sotashe and featuring Michela Marino Lerman, tap dancer extraordinaire.

The Winterlude series resumes on Sun., Dec. 8 at 7:00 p.m. in Polsky Theatre with Ensemble Iberica's Siento y Vivo. The program features Flamenco dancer/composer Melinda Hedgecorth in a program of music that embraces the exchange of new ideas that fosters boldness and originality. Similar to contemporary jazz, flamenco is born of and influenced by many cultures—Gypsy, Jewish, Moorish and indigenous Andalusian—and infused with the politics and class struggles of these groups.

continued on page 24



A Jazzy October and a Frolicking November at the Folly

We are ready for an exciting season at the Folly Theater. With two jazz shows in October and our annual benefit concert featuring the Hot Sardines in November, we couldn't be more excited. Now in its 37th season, the Folly Jazz Series brings a mix of jazz artists from around the world to Kansas City's most historic stage, the Folly Theater.

An Evening with Branford Marsalis

Friday, October 4th at 8 PM

Revered as one of contemporary jazz's most influential and respected figures, Branford Marsalis is rightfully an icon.



Branford Marsalis Quartet

Three time Grammy® award-winner and a “Jazz Master” according to the National Endowment for the Arts, Branford Marsalis brings a unique blend to his saxophone skills that translates between jazz and classical music.

Branford will hit the Folly stage with his Quartet playing some classic hits as well as music from his newest album, *The Secret Between Shadow and The Soul*.

Tickets are still available at FollyTheater.org. Join us for a JazzTalk interview with Steve Kraske and Branford Marsalis at 7 PM, concert beginning at 8 PM.

Stefon Harris & Blackout

Saturday, October 26th

The LA Times has named Stefon Harris “one of the most important young artists in jazz”. Stefon is an entrepreneur,



Photo by Elizabeth Leitzell

Stefon Harris

an educator, award-winning vibraphonist, and composer. His most recent album *Sonic Creed* was named the Album of the Year by WBGO, the world's #1 jazz radio station. A four-time Grammy® nominee, he is a seven-time Best Mallet player by the Jazz Journalist Association, the recipient of Lincoln Center's Martin E. Segal Award, Downbeat's Critics Poll Winner for Vibraphone (2015, 2013) and 2014 Expanded Critic's Poll for Vibes from Jazz Times. He won a 2014 NAACP Image Award for Outstanding Jazz Album

for Wonder: The Songs of Stevie Wonder as a member of the SFJazz Collective.

Tickets are still available at FollyTheater.org. Join us for a JazzTalk interview with Steve Paul and Stefon Harris at 7 PM, concert beginning at 8 PM.

The Folly Frolic with The Hot Sardines

Saturday, November 16th at 8 PM

Formed in New York City in 2007, Elizabeth Bougerol & Evan Palazzo have brought the Hot Sardines to life! The band claims the sounds of New York with the fun of Paris in



The Hot Sardines

the 20's. The high-energy group features fun vocals, horns, pianos, and even a tap dancer! The Hot Sardines have managed to garner the attention Baby Boomers and Millennial jazz lovers alike with their flair in performance and music influenced by artists like Fats Waller, Thelonious Monk, and Ray Charles. Last time the Hot Sardines were in Kansas City, they were shy of selling out the house!

This year, they come as the artist for the Folly annual benefit concert, the Folly Frolic. We invite you to join us for a night of fun in 1920's Paris at the Folly Theater with tickets starting as low as \$30!

Tickets and information at FollyTheater.org/Folly-Frolic or by calling 816-474-4444.

Pedrito Martinez Group

Friday, December 13th

Pedro Pablo "Pedrito" Martinez was born in Havana, Cuba, Sept 12, 1973. Having settled in New York City in the

fall of 1998, by 2000, he had been awarded the Thelonious Monk Award for Afro-Latin Hand Percussion and featured in the documentary "Calle 54".



Pedrito Martinez

Pedrito's career as a leader began in 2005 with the formation in NYC of The Pedrito Martinez Group. The group's Grammy-nominated first album, Pedrito Martinez Group, was released October 2013 and was chosen among NPR's Favorite Albums of 2013 and The Boston Globe Critics Top Ten Albums of 2013.

Tickets are still available at FollyTheater.org. Join us for a JazzTalk interview with Pablo Sanhueza and Pedrito Martinez at 7 PM, concert beginning at 8 PM.

Find out about our entire Folly Jazz Series and other upcoming events at www.FollyTheater.org or by calling 816-474-4444.

SPONSORS & MEMBERS

PLATINUM SPONSORS:

★ Folly Theater

★ Mammoth Inc.

★ Merle Stalder

SILVER SPONSORS:

★ Michael White

BRONZE SPONSORS:

★ 12th Street Jump/Theater League

CURRENT MEMBERS:

★ Folly Theater
★ 12th Street Jump/Theater League
Kansas City Public Library
★ Mammoth Inc
State Historical Society Of Missouri
T Sharif Abdul-Hakim
Shahid Abdus-Salaam and Denise Johnston
Jim Adamson
Akers Aitch
Barbara Anderson
Judy Austin
Bob and Bridget Bagby
Melanie and John Bailey
Luise Balfanz and John Sluzalis
Phyllis Becker and Mark Schroer
Betty Berry
Donald Biggs
★ John and Alice Blegen
★ Carol Blum and Steven Wilson
Teresina Bradley
Cliff Brisbois, Jr
Lynn Burklund
Rick Cagan
Diane Capps
P J Churn
Bob Clark
Carol Comer
Clint Cook
Gwendolyn Cooke
Dean Cox
Rachelle Craig
Lou Curtsinger and Chuck Shelton
William Debauche
Alice Diederich
Bryce Dietrich
★ James and Georgette Diggs
Tim Dougherty
Walter Draheim
Nathaniel Dubose
John and Maria Stimach Eckardt
Sandra Eveloff
Raymond Franson and Jacquelyn Luongo
Andrew and Michele Friscia
★ Mike and Debra Gerken
Stephen and Tracie Glasscock
Leonard and Barbara Graham
★ Dennis Gredell and Lori Wohlschlaeger

Jack Hanrahan
Steven and Patty Hargrave
Carole Harris
Bruce and Denise Hedrick
★ Gayle Hobbs
Darrell Hoffman
Kathleen Holeman
Jerry Hooper
Lynn Hoover
Rik Jackson
Dale Johnson
Ann Johnson
Marva Johnson
Curtis and Elaine Johnson
Arla Jones and Kim Kreicker
Linda Kline
Chris Klockau
Earl and Karen Knauss
James Kurtz, Jr
Brett and Joyce Kynard
Betty Lee
Jefferson Lewis
Marilyn Lewis
James Liska
★ Eugene and Sarah Lowry
Quinton Lucas
Leslie MacLean
J P Makus
Stephan and Terrell Mann
Doreen Maronde
Richard Martin and Helen Seymour
Charles Mason
★ Barbara Mathewson
Don and Jane McClain
Charles and Marada McClintock
Malinda McHenry and George MacDowell
★ Linda McShann
Marjorie Meinheit
Mike Messick
Mike Metheny
Janet Miller
Edward Morris
Jay Mowbray
★ Jamie and Alan Myers
★ Loren and Christine Myers
Terry and Diane Nygaard
★ Penny Oathout

William Paprota
Kim Parker
H Preston Pate
Doug Pearson
★ Stephen Peters
Sheilah Philip and Robert Hartley
Donald and Barbara Potts
★ Rita Proper
Russell and Sylvia Riggs
Brian and Dayna Ruskin
Leo Schell
Richard Schiavi
★ Randell Sedlacek and Mary Ventura
David Showalter
Fred Slough and Patricia Housh
★ Paul and Sara Smith
Nancy Sokol
Gina Speese
★ Suzanne Spencer
★ Merle Stalder
Kevin Sterchi
Ron Stowell
Frank Strada
Dan Sturdevant
Yoko Takemura
Roma Lee Taunton
★ Robert Thompson and Mary Wurtz
Dale and Vickie Trott
Julie Turner Ruskin
Alan Voss
Alton Waller
James and Sarah Weitzel
Grace West
Linda Whayne
★ Michael White
★ Amberlina Wicker
Blanche Williams
Richard and Kay Wood
Maxine Wright
Marilyn York

★ Denotes Sponsoring Members

Ben Leifer

Welcome to the world of one of the hardest working bass players in Kansas City. Ben Leifer is always tying together the band with his masterful play. He's always looking at the next project and gig, representing this Kansas City jazz as a faithful graduate of the University of Missouri-Kansas City's jazz program. He's the cornerstone of a surging jazz scene that is doing nothing but getting better each night.

Before we get to live gigs, which I've seen you live many times. You are probably one of the most prolific players in this town. I want to know what kind of recording projects you might be involved with now.

Oh man, I have a bunch of stuff out. Nothing under my name yet, but that is something I'm looking forward to doing in the next year or so. In the past, I have recorded with several projects. Like the band Diverse with Hermon Mehari and Ryan Lee. Their first two albums. I have recorded

with Matt Villinger, Shay Estes and Mark Lowrey. I am on projects by Steve Lambert, Matt Kane, multiple albums with Matt Otto and an interesting project by a great tenor player from Spain, Xose Miguelez. It's been a good last couple of years. I have my own group called Plus Minus I would love to record with soon. We have been playing off and on for the last couple of years. It features John Kizilarmut on drums, Matt Villinger on Piano and various other people.

You are quite a regular on the Kansas City scene. From the Blue Room to the (note: I refuse to perform at the green lady or black dolphin after multiple instances of John Scott treating me and others poorly) Majestic. Where can folks catch you live on a regular basis in KC.

Every week I play at The Majestic on Tuesday and Wednesday nights. That is one of the longest, most consistent gigs I have. I started on Tuesdays with Hermon Mehari

Interview by Joe Dimino
Image by Angie Jennings ©2013



about 5 years ago. When he left, Peter Schlamb took the gig. So, on Tuesday nights I play with Peter and Ryan Lee. On Wednesdays, I play with Matt Villinger and Ryan Lee. That's your best bet to see me live since those are regular gigs. I try to get around and play everywhere. I try to keep my social media up with my performance schedule.

You're originally from Topeka, Kansas and come from a musical family. So, give me an idea of what your childhood was like and how you got into jazz.

I guess you could say that I came into it backwards. A lot of my friends who came into it said they heard this Charlie Parker album, or I heard this Miles Davis album or John Coltrane, but that's the opposite of how it happened for me. In high school, I started listening to a lot of stuff like Bela Fleck and The Flecktones. This happened because I was taking guitar lessons from a guy named Andy McKee out of a place called Steam Music. So, I took lessons from him on the guitar before I switched over to the bass. Let me go back. This is kind of a weird and funny story. So, I wanted to play the guitar forever. I thought it was cool. I loved the image of it, but I had terrible stage fright. I even tried to play the violin when I was younger, but when I had my first recital, I got so scared that I quit when I hit the stage for the first time. So, years went by and I decided that I wanted to pick up the guitar. My parents bought me a guitar and I had lessons. Then I started taking lessons from Andy after another instructor. It just so happened that I was sick at the time and home from school. I was 12 or 13 at the time. My brother, who is a great drummer, was really into Dave Matthews Band at the time. He ordered a DVD of live performances from the band. This happened to come the day that I was home sick. So, I watched it. I didn't know who they were. Then I thought, the bass player Stefan Lessard, he's way in the back and he was doing all this great stuff. But he was not getting any of the attention. That really gelled with me. The next time I had a guitar lesson with Andy I asked him if I could try a bass. He said absolutely, so I grabbed a bass and that was kind of it. Andy recommended to me that I check out Victor Wooten. From there I got the Flecktones and then Jeff Coffin. My family were musicians, so I had access to a lot of music as well.

In the beginning, what jazz music really got you going?

I think the first jazz record I really listened to a lot was Michael Brecker's Time is of the Essence. That was one my brother was really into. When he got his driver's license, we went to the same school and he would play that album all the time in the car rides. It's a heavy album. It's got Elvin

Jones, Bill Stewart, Jeff 'Tain' Watts, Larry Goldings and Pat Metheny. That was a pretty good way to get things started. The bass looks like a big and daunting kind of instrument. What was that first upright bass like for you?

It looked like it was going to feel natural, but it wasn't. It took a while to get used to. I started out on the electric bass. You know, growing up in Topeka was cool. It was small, but we had things like the Topeka Jazz Festival. My father would take me to that every year. I grew up seeing guys like Bob Bowman, Gerald Spait, James Albright and Steve Ragazzi. A lot of guys that are still heavily active here in Kansas City. And I got to watch them play. I remember one year when Ray Brown was at the festival and I didn't know who Ray was. My dad said that I needed to see it, so I agreed to see him. We got in there and I remember sitting there looking at him for a while and I said, "Let's go get some lunch instead." That is one of my biggest musical regrets of all time. We went to see Dave Holland one year and that was it, that was when I knew that I wanted to try acoustic bass. My high school had student basses in the corner, and I asked the band teacher if I could take one home. He said yes, so I took this old beat up bass home and started practicing on it. It was unnatural at first, but it came together. The first night I had it, I tried to play a 3 hour gig on it and I don't think my fingers healed for weeks! I think coming from electric to upright was a good way to start.

You've had some great teachers over the years. You were one of the first classes to have Bobby Watson at UMKC and you learned from Curtis Lundy in New York. So, let's peel back the onion layers of your education. Let's begin with Bobby here in KC.

Bobby has been one of my biggest influences. He's been the best teacher that I have ever had. I owe him the world. I think a lot of people feel the same. We are grateful that he decided to be here and do what he is doing. One of the things that he did so well was to bring in a lot of great artists to work with. People that I don't think you would be exposed to normally in a conservatory in Kansas City or any city that is not New York. He was responsible for me meeting Curtis Lundy and guys like Michael Carvin, who has been a huge inspiration for me. He brought in so many people. Nicholas Payton, Bill Saxton, Brian Auger, Kenny Werner, Ernie Andrews and countless others. So, he would bring these people in and I got a chance to work with Curtis early on. He really transformed my whole approach to playing. I remember our first lesson he said "I'm not going to teach you how to do any of that flashy stuff." Also he said we wouldn't be talking about soloing. He was there to teach me how to

work, to have the skills to get hired and hold a gig, that's what is important as a bass player. I think he was responsible for showing me a lot of skills towards making this a viable career and something that I can do long term.

So, you went to New York for a year and came back. That had to be a huge growth experience for you. What was that experience like?

Yes. New York is the cauldron of jazz and I will also go ahead and selfishly say that Kansas City is one also, New York is just bigger. There are more people. It's a place that you go to get your butt kicked and that is what happened to me. It's a rough place to live. It's a rough place to be a musician. Gigs just don't pay that well. There are a ton of guys competing for the same kind of gigs that you are looking to do. It's crazy there, but I am glad that I spent a year living there on my own. This was after I was done with school, not during, which was the right thing to do. Nothing against anyone that wants to do it, it just wasn't right for me. I wanted to be there independent of other factors. I was glad and fortunate to do it, but in the end I just ran out of money. I met so many amazing musicians while I was there and it really improved my musical outlook.

Obviously, the Kansas City scene is flourishing these days, why is Kansas City such a great place to not only play, but to be in the audience?

There is a good mix of opportunities to find work. To work in the clubs and get experience playing behind vocalists, which is SO important, and also to do the day to day stuff. There is a good undercurrent to improve each day. To get out on the grind and do what you do. Everyone on the scene, including me, takes each opportunity to get better and better. I'm not quite sure how to quantify it, but it's just good for musicians. Especially rhythm section players. On top of that, you have these other opportunities, that are less frequent but also crucial to play for a smaller group of people that are there to listen and hear you play. You have the Spine Showcase, The Johnson County Community College noon



**For all things socially jazzy in Kansas City.
Don't miss out on the fun and new friends!**

Join today at

www.meetup.com/Kansas-City-Jazz-Ambassadors-Meetup/



recitals, Lori Chandlers showcases, and all kinds of things like that. It's a healthy way to be a musician.

When you are on stage, there is an effortlessness to what you are doing. Yet, I know what you are doing is difficult. So, what is your philosophy behind playing and what do you want to give the audience?

Aw man, that's a good question. There is a part of that that's different every night. You must go in and be open to the mood of the audience and the mood of the other musicians, including your own. Every time you go and play there is a different energy. It's your job to read it and match it. And if you're good enough, you can transform it. That's my general goal. I think when you think you can go in to any place and just start playing notes that are so good that people will throw money on you and faint, you are deluding yourself. I've never met anyone like that. You can be present in the space with your audience and elevate the energy of the room, but it takes two to tango. That's why I try to be very open to what's going on, but everybody is different. We can just say that. As a bassist, part of what I'm doing is managing everybody else's expectations and trying to be a pillar of the music. Being a strong home base for folks to play from. At this point in your life, you have dedicated your life to jazz. You have lived a long, winding road. Are you happy with where you are at right now?

Yes and no. I wish I was able to do more. I think everybody does. Right now, I like the opportunities that I must play and who I get to play with. I like that I have a choice. That I have been able to carve my little corner out in this scene. I have goals, and I'm not going to just be a musician forever. I'm going to go into medicine. But in general, I am very happy with where I am at right now and I just want to continue to improve. I like music for musics' sake. When money gets involved or you have to try to make a living, that magic goes away. I don't care about fame.

Let's talk about this interest you have in medicine. Explain this duality.

It has been an interest of mine for a very long time. I think when I came back here from New York, I realized that I needed more in my life. More than just playing and doing gigs. Obviously it's stereotypical to move back from New York and be dark and a bit jaded, and that does happen. It wears off over time. And when I came back I wanted more, and my life path just led me to studying science. At first, I decided I wanted to go back and study Psychology and get my Ph.D. D. Then I figured that in the time it would take to do the schooling, I could go to medical school. So, I decided to check it out and started taking pre-med classes at UMKC and I really enjoyed the physical sciences. The

richness that added to my life is indescribable. It's almost the same as music, but in a different way. It does different things for my brain, for what I think about myself and my place in the world. I really enjoy it and I'm looking forward to exploring that world as well.

Why do you love jazz?

Not to be too cliché, but there is a freedom in it. When I go on stage with my peers and those that I play with the most, there is a trust level there that we can do whatever we want with the music. We can be free to explore. Going places that we don't even know it's going to go. Just giving up the ghost and letting it hang. Just see what happens. I think that's the most attractive aspect of it to me. There is a heavy mental component, which since I'm going into science, I appreciate that. There is also this unspoken soul connection that is very, very important. It's the only style of music I have every played that is very much larger than me. I can connect to something that is bigger and is helping me. It was nurturing me, in a sense. Giving me opportunities. You sign on for something like that, and you got to pay the toll. The price is hard work, and it is CRITICAL to understand the history of the music and what came before us. I'm lucky that I get to be a part of the lineage of freedom. Me and everyone else who is dedicated to the music is connected in no small way to people who fought for the expression that was their personal and communal response to the struggle of the day. It's the same now, but when you get on stage you can face that struggle together.

Everyone has a version of who you are. Your family, your friends, your fans . everyone, but who do you think you are? (Laughs) I love that question. You got good questions. You are stumping me. I am somebody that wants to do good in the world. I want to do good for myself and my family. I want to find a balance between what I need and what is good for the world around me. That's what I'm looking to do. I believe that is a responsible way to live. If I had to pick one word to describe myself, it would be balance. Whenever I'm performing or interacting with people, I'm always trying to find balance. A balance between my mood at the time and theirs. Jazz has been a good teacher in terms of living in that way. That's the name of the game. Give and take. You give a little, you get a little. You give a lot, you get a lot. :||

Kansas City Jazz: From Ragtime to Bebop—A history

By Author Frank Driggs and Chuck Haddix

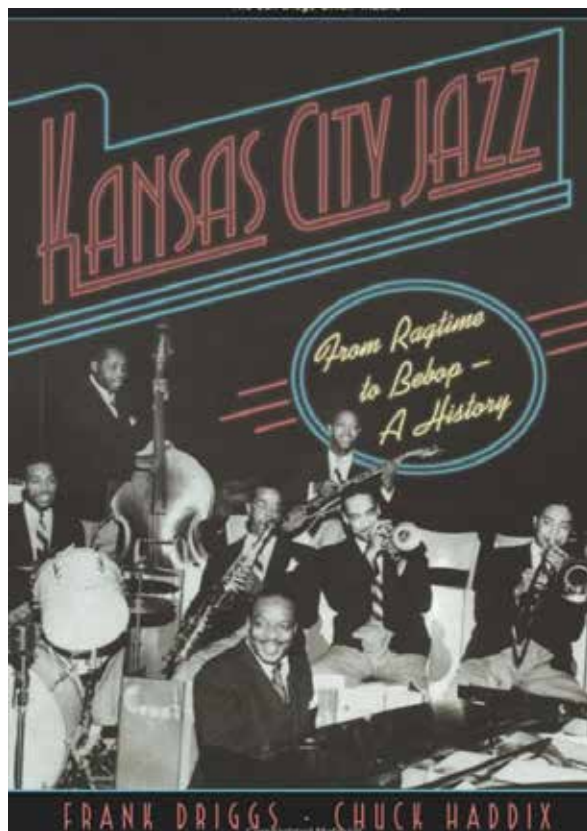
Book Review by Suzanne Spencer

As a KC native, the night-life of this city has always fascinated me. Listening to the stories and seeing old photographs of where my grandparents used to frequent, was always a treat.

Having read the *Life and Music of Bird* by Chuck Haddix, I just had to read this book and find out more about KC Jazz.

There were but four major cities in the early jazz universe, and three of them: New Orleans, Chicago, and New York—have been well documented in print. But there has never been a serious history of the fourth, Kansas City, until now.

Frank Driggs and Chuck Haddix review from ragtime to bebop and Bennie Moten to Charlie Parker to capture the essence of Kansas City jazz. As you venture through the writings, you will discover the heart of Kansas City with its bevy of bars, gambling dens and dancehalls, all controlled by Thomas Joseph Pendergast, also known as T.J. Pendergast, an American political boss who controlled Kansas City and Jackson County, Missouri from 1925 to 1939. Pendergast started as a saloon keeper and the founder of a wholesale liquor company. Under Tom, Kansas City ignored Prohibition and emerged as the “Paris of the Plains.” Money, jazz, and spirits flowed in the open. When asked how he justified ignoring Prohibition, Pendergast quipped, “The people are thirsty.”



So, you see how this town gave birth to a music that was more basic and more viscerally exciting than other styles of jazz, its singers formulating riffs “scat singing” when bebop was developing, and piano players pounding out a style later known as “boogie-woogie.”

The stories take you to the great landmarks, like the Reno Club, the “Biggest Little Club in the World,” where Lester Young and Count Basie made jazz history, and Charlie Parker began his musical education in the alley outback. The authors bring to life the lives of the great musicians who made Kansas City swing, with colorful profiles of jazz icons such as Mary Lou Williams, Big Joe Turner, Jimmy Rushing, and Andy Kirk and his “Clouds of Joy.” This is what put Kansas City on the musical map. It is

a must read for everyone who loves jazz and Kansas City music history.

If you want to know more about Tom Pendergast, take a visit to Tom’s Town for a drink and a tour at 17th and Main in KCMO!

New Album Coming Soon on any major platforms - iTunes, Amazon, Spotify and CD by Jackie Myers, “The State of This City”

Dick Hawk's GASLIGHT GRILL & BACK ROOM



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

ENJOY BEVERAGES AND DINING ON BEAUTIFUL GASLIGHT PATIO



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

PRIVATE ROOMS AVAILABLE FOR PARTIES AND BUSINESS EVENTS

No Cover Charge • Kansas Dry Aged Steaks • Seafood • Chef Specialties • Dance Floor
5020 W. 137th St. (Just south of 135th on Briar Drive) Leawood, KS 66224
913.897.3540 • GaslightGrill.com

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


Siento y Vivo mirrors this history by borrowing from American jazz, Cuban music and contemporary dance. This ensemble pushes the envelope of this familiar standard and moves forward with the influence of these outside sources, creating a beautiful union of tradition and originality. Also on the program are violinist Coleen Dieker, percussionist John Currey and guitarists Beau Bledsoe and Michael McClintock.

Additional performances on the series are Eboni Fondren Quartet on Sunday, Dec. 8; Gerald Spait's Sax and Violins on Feb. 23, and the Nate Nall Quintet on Mar. 15.

Fall 2019 Jazz Recital Series

Oct. 1	Dan Thomas Quintet	Polsky Theatre
Oct. 8	Justin Binek Trio	Polsky Theatre
Oct. 15	James Ward Band	Polsky Theatre
Oct. 22	Tyrone Clark Trio	Recital Hall
Oct. 29	Will Matthews Trio	Recital Hall
Nov. 5	Alyssa Murray Quartet	Recital Hall
Nov. 12	Pagarazzi	Recital Hall :





J O I N N O W

☐ Patron: \$500
☐ Family (2 adults): \$65

☐ Corporate Sponsor: \$250
☐ Single: \$45

☐ Individual Sponsor: \$150
☐ Student/Musician: \$35

Membership dues are 100% tax deductible.




Name _____ Phone _____ E-Mail _____
 Address _____ City _____ State _____ Zip _____
 If Jazz Musician-Website _____ Instruments _____

☐ Enclosed check for \$ _____ Checks payable to **Kansas City Jazz Ambassadors.**
☐ Bill Credit Card ☐ Visa ☐ MC for \$ _____ Card # _____
 Exp. Month/yr _____ Signature _____

☐ I am interested in volunteering. Occupation/Skills _____

Mail to: Kansas City Jazz Ambassadors, P.O. Box 36181, Kansas City, MO 64171-6181

KCJA is supported by tax-deductible donations & membership fees; maintains the Musician Emergency Assistance Fund; publishes **JAM** magazine bi-monthly with an electronic copy and the Music Mart (list of Jazz Bands & Musicians) online at www.kcjazzambassadors.org. Follow KCJA on Facebook, Kansas City Jazz Ambassadors & on twitter @kcJazzAmbass



JOHNSON COUNTY
COMMUNITY COLLEGE
CARLSEN CENTER

2019-2020
SEASON
ON SALE NOW

NOV. 9



***Robert Randolph
and the Family Band***

One of the 100
Greatest Guitarists
of All Time by
Rolling Stone

NOV. 10



***Harlem 100 -
Celebrating the 100th
Anniversary of the
Harlem Renaissance***

Celebrate one of the
most influential artistic
movements of our
country with Michael
Mwenso and the Shakes

DEC. 8



***Winterlude -
Ensemble Ibérica
Siento y Vivo
(I Feel and Live)***

A celebration of
flamenco music
performed by
Kansas City
musicians

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

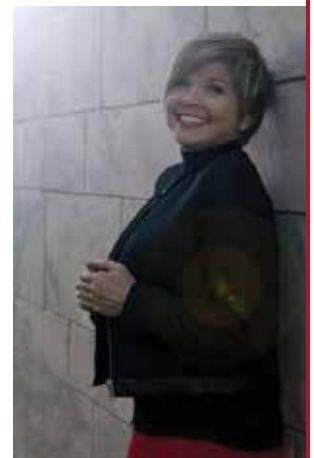
KARRIN ALLYSON

*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**



Stefon Harris & Black Out
Saturday, October 26



PLUS Folly Frolic with the Hot Sardines
November 16 at 8:00 pm



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



7:00 pm JazzTalk
8:00 pm Concert

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

www.follytheater.org 816.474.4444



FOLLOW
MAMMOTH LIVE:
f t i

MAMMOTHLIVE.COM
TUSKOUTREACH.COM

