

JUNE + JULY 2019



Jam

Jazz Ambassador Magazine

BRANDON GOLDBERG

13-Year Old Piano Prodigy

An Example of Jazz Education and the Future of the Craft

Parker Fest

**Jazz Camp
Scholarship Winners**

**David Stone Martin:
Jazz Visualized**

The New 424 Lounge





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THUR	6		GLAMOUR PROFESSION: THE MUSIC OF STEELY DAN
FRI	7		LADY D
		\$	KENNY GLOVER
SAT	8	\$	JAZZ DISCIPLES
MON	10		JAM SESSION: SETH LEE
THUR	13		MATT HOPPER
FRI	14		DESMOND MASON
		\$	JAMES WARD BAND
SAT	15	\$	IDA MCBETH
MON	17		JAM SESSION: JASON GOUDEAU
THURS	20		COOL BREEZE JAZZ BAND
FRI	21		DA TRUTH
		\$	MAX GROOVE
SAT	22	\$	DENNIS WINSLETT
MON	24	\$	AARON PARKS LITTLE BIG
THURS	27		KANSAS CITY LATIN JAZZ ORCHESTRA
FRI	28		JUST A TASTE A JAZZ
		\$	MATT VILLINGER ALL NIGHT GROUP
SAT	29	\$	DARRYL WHITE/JEFF JENKINS

JULY 2019

MON	1		JAM SESSION: KARNELL ROBINSON
THUR	4		*INDEPENDENCE DAY, BLUE ROOM CLOSED
FRI	5		DESMOND MASON
		\$	JAMES WARD BAND
SAT	6	\$	IDA MCBETH
MON	8		JAM SESSION: SETH LEE
THUR	11		GLAMOUR PROFESSION: THE MUSIC OF STEELY DAN
FRI	12		GRAY MATTER
		\$	THE PROJECT H
SAT	13	\$	BOKO MARU
MON	15		JAM SESSION: SAM PLATT
THUR	18		DAVID VALDEZ
FRI	19		JUST A TASTE A JAZZ
		\$	CHARLES WILLIAMS QUARTET
SAT	20	\$	BRANDON DRAPER & DAVE PIETRO
MON	22		JAM SESSION: HOUSTON SMITH
THUR	25		KANSAS CITY LATIN JAZZ ORCHESTRA
FRI	26		DESMOND MASON
		\$	MATT VILLINGER ALL NIGHT GROUP
SAT	27	\$	MATT OTTO QUINTET
MON	29		LOUIS NEAL BIG BAND

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Jam

Jazz Ambassador Magazine

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and the future of
the craft, 13-year
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Brandon Goldberg,
photographed by
Daria Huxley. See
story on page 10
by Neon Jazz
Radio's Joe Dimino.



JAZZ SCHOLARSHIPS

UMKC Jazz Studies 2019 Scholarship Recipient

Lucas E Willison II – Trumpet

The UMKC Conservatory and Kansas City boast a vibrant jazz and artistic community. Kansas City's live music scene spans the entire spectrum of the jazz idiom including Dixieland, swing, bebop, hard bop, post modern bop, avant-garde and Latin styles. There are jam sessions every day of the week in the Kansas City metro area, which provides the perfect backdrop to test what you've learned in a live, ever-evolv-

ing environment. The jazz community is fantastic and welcoming.

UMKC's Jazz Studies Program is known for helping each student develop his or her individual sound and for creating an encouraging environment. We believe that



UMKC JAZZ CAMP

June 23–27
2019

Questions? 816-235-5448
info.umkc.edu/cmda-jazz

Steeped in the rich jazz history of Kansas City, the **UMKC Jazz Camp** brings world-renowned performers and jazz educators to Kansas City to work with talented young instrumentalists ages 12 and up. Jazz Camp includes daily master classes, theory/improvisation classes, and a finale performance.

Camp Directors

Bobby Watson, William D. and Mary Grant/Missouri Professor of Jazz Studies/Co-coordinator of Jazz Studies, UMKC Conservatory
Mitch Butler, Assistant Teaching Professor of Jazz/Co-coordinator of Jazz Studies, UMKC Conservatory

FEES

\$340: Early Bird Registration (deadline April 5)
\$370: Standard Registration (deadline June 7)
On-campus housing and parking available for additional fees

each artist's journey is unique and we look forward to helping each individual find his or her creative voice.

In addition to boasting an encouraging environment, Jazz Studies students have Jazz Friends on their side.

Founded in 2000, Jazz Friends aims to encourage the creative artistry and talent of UMKC Conservatory students and faculty, heighten the eminence of the Conservatory's Jazz Studies Program and celebrate the legacy of Kansas City jazz. Jazz Friends has provided scholarships, financial support for travel to national and international competitions, unique orchestrations for the performing ensembles and funding for guest artists. UMKC's Jazz Studies students have won awards at e University of North Texas, University of Notre Dame, Elmhurst College, and UNC-Greeley. Our students have toured Japan and Europe, have been featured at the JEN conference and have performed at the Montreux Jazz Festival. Alumni and students are bandleaders, chart-making recording artists, Betty Carter Fellows, graduate assistants, educators and have won awards at most of the international jazz solo competitions. Our Concert Jazz Band made it to number four on the national airplay charts with e Gates BBQ Suite.

The UMKC Conservatory's undergraduate Jazz Studies degree rivals any in the nation. It is streamlined to enable you to focus on the idiom in which you wish to make your living. Our graduate degree is very flexible and enables a student to have a significant voice in the fine-tuning of his or her skills. UMKC has one of the most significant music library holdings in the world, including the Marr Sound Archive.

The combination of classroom education, access to a printed and audio history of jazz, as well as the

supportive and active jazz community in Kansas City, makes us confident that UMKC is the perfect place to hone your skills and develop as a jazz artist.

UMKC JAZZ CAMP 2019

Scholarship Recipient

Sidney Odell Harris – Guitar June 23–27, 2019

Steeped in the rich jazz history of Kansas City, the UMKC Jazz Camp brings world-renowned performers and jazz educators to Kansas City to work with talented young instrumentalists ages 12 and up. Jazz Camp co-directors Bobby Watson and Mitch Butler and distinguished clinicians provide insight and inspiration to student combos in a welcoming environment.



Participants form lasting friendships as they delve deep into jazz in intensive combo rehearsals and coaching sessions. Daily master classes with Jazz Camp faculty, theory and improvisation classes, and frequent faculty performances provide a well-rounded experience

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SCHOLARSHIPS CONTINUED

that touches on all aspects of jazz performance and history. Jazz Camp participants improve technical and improvisational skills, and aural acuity while studying the standards of the past and new, innovative literature.

All instruments are welcome. The UMKC Jazz Camp concludes with a public performance by the student combos.

My name is Sidney Harris, I am a freshman at Sumner Academy of Arts and Science. I've been playing guitar for about 5 years and the thing that had drawn me to the guitar is how versatile I can make it. I have been fortunate to take lessons from several guitar players. Their various styles coupled with the basic rudiments has shown me that you can create your own style on any instrument; however, I find on the guitar it can be somewhat different. Whether it's playing Rock or Smooth Jazz, I enjoy the different things I can do with just 6 strings and two arms. Jazz for me just wraps up all the things I can do with it. Whether playing a high tempo swing style song or playing slow blues, the more and more practice and different people

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I get to meet constantly with the different programs not only makes me a better person and enhances my character but also makes me better as a player. On the road to being an amazing jazz guitarist, I hope to never see my journey end and get to explore every end of music there is!

Questions? Contact us!
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KCKCC Jazz Camp 2019 Scholarship Recipient

Henry Fears – Trombone June 3–7, 2019

Kansas City has a unique claim to the history of jazz. Perpetuating that heritage is a privilege and a responsibility for all Kansas City jazz lovers. One of the most important and challenging attributes of jazz music is the element of improvisation - music that is created on the spot. This camp unravels the mysteries of improvisation for the progressing jazz musician. The camp faculty blend an academic perspective with “in the trenches” expertise. All faculty members are professional musicians working in Kansas City’s vibrant jazz scene as well as being some of the best educators in the city. We welcome middle school, high school and college students, hobbyists, retirees and anyone with a desire to learn and have fun. Tuition includes lunch and a T-shirt.

Henry is a college Freshman this fall at Kansas City Kansas Community College under band Director, Jim Mair. Henry Fears started playing the trombone in the fifth grade. He played in the honor band in sixth grade. Throughout high school, he was involved in Symphonic Band, Marching Band, and the Pep and Jazz Bands, while also receiving awards for District and State Band. Henry takes any opportunity he can get to play music. ||



424 Lounge

424 Cherokee Street, Leavenworth, KS

What will you find at the 424 Lounge – The Jazz Spot

Professional jazz musicians with live weekly performances Thursday, Friday and Saturdays 7-11 pm at one of Leavenworth's newest establishments in downtown Leavenworth.

James Diggs, owner of the lounge, said it has a "comfortable, warm atmosphere."

The business held its grand opening Jan. 18. Diggs said the lounge initially will feature a full bar with appetizers, "but we can flex to do a full menu if we need to."

The 424 Lounge will be open from 3 p.m. to midnight Thursdays, Fridays and Saturdays.

Leavenworth native, Christopher Burnett has booked the talent with some of the best of KC jazz artists. Chris is very active in the Leavenworth and KC jazz scene. Chris is a retired sergeant and enlisted band leader of 22 years. He has been playing, teaching lessons, doing educational clinics, as well as a journalist, and



owner of ARC record label. Diggs and his wife, Georgette, purchased the building in October 2018. He has installed a stage, bar, decorative columns and more. In a play on the name of the establishment, Diggs will offer a drink special that features four drinks for \$24.

Diggs and Georgette are both retired U.S. Army lieutenant colonels. They both are from Hampton, Virginia, but they did not meet until they took the same class at Fort Leavenworth. They have been married for

22 years.

Looking for a place to host that summer family reunion, class party, or reception? The lounge can be made available for other events.

Chris's passion for jazz in collaboration with James and Georgette Diggs makes 424 Lounge the place to go to for a great weekend get-away. A must add to your calendar for places to visit.

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We're looking for talented writers and photographers, both local and international, to review new music, write feature articles and create content for Jazz Ambassador Magazine and kcjazzambassadors.org

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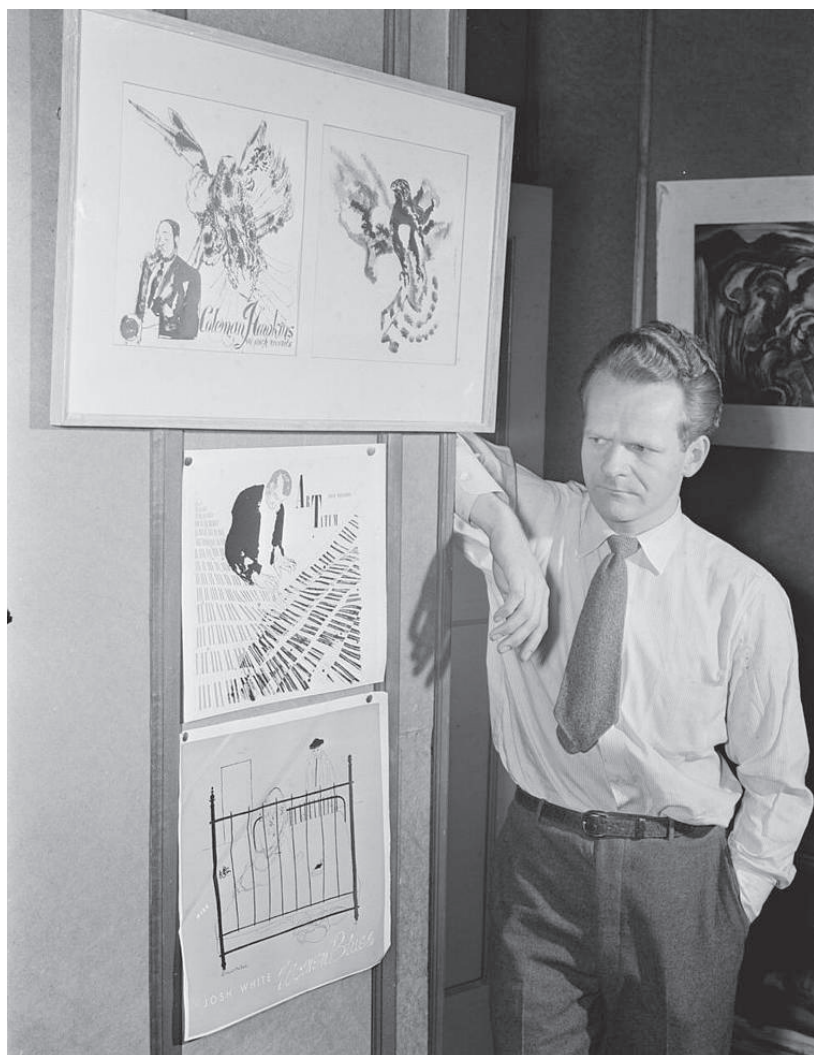
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JAZZ CAMP**

June 3-7, 2019

Register by phone 913.288.7660
More info @ kansascityjazz.org/kansascityjazzcamp

David Stone Martin



AJM's four jazz masters, Louis Armstrong, Ella Fitzgerald, Charlie Parker, and Duke Ellington, were pioneers of the jazz sound. But album cover artists like David Stone Martin pioneered its look.

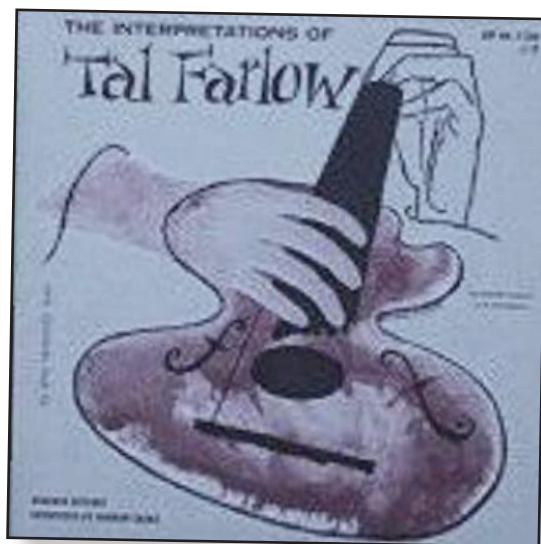
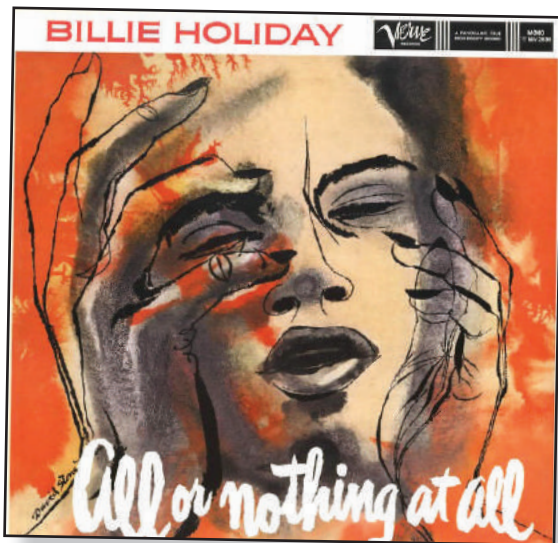
Born on June 13, 1913, David Livingstone Martin grew up in Chicago, Illinois. He studied graphic design at the University of Chicago Art Institute. While in school, he worked as an assistant to social realist painter Ben Shahn. Shahn would let Martin help him on his assignments, including the mural for Chicago's 1933 World Fair.

After graduating, Martin's first jobs came from government agencies. Under Franklin D. Roosevelt's



Jazz Visualized

By Luke Harbur



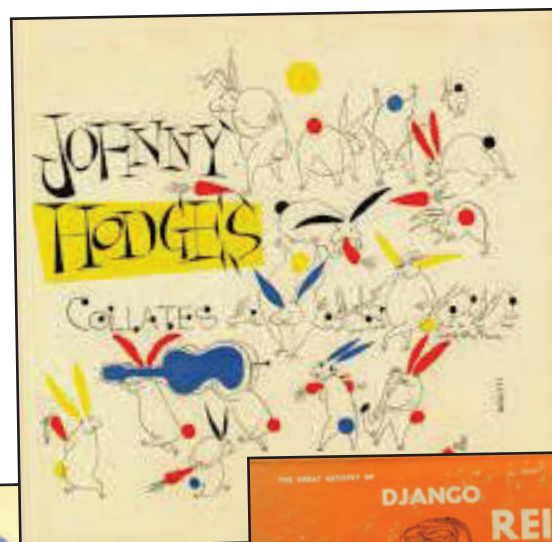
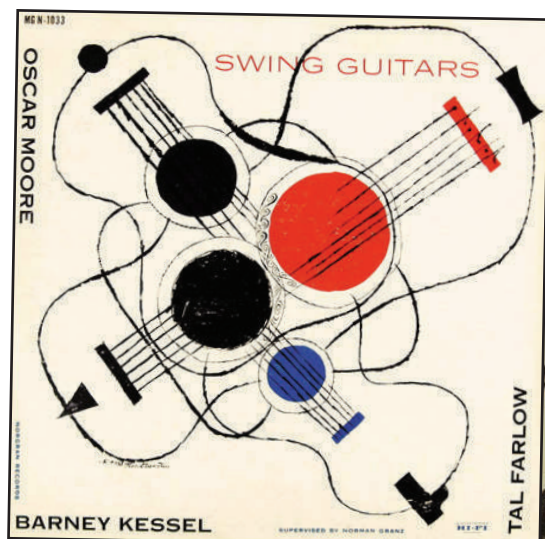
DAVID STONE MARTIN CONTINUED

New Deal, Martin worked for the Federal Artist Project and Tennessee Valley Authority's art division. His 1940 mural, "Electrification," is still inside the U.S. post office of Lenoir, TN. During the U.S. involvement in World War II, Martin worked in the Office of Strategic Services and Office of War Information. His 1943

painting, "Above and Beyond the Call of Duty," became a primary recruitment poster for the U.S. Navy.

With an established portfolio, Martin moved to New York City in 1944 to pursue commercial design and illustration. Martin would frequent Café Society, a jazz club in Greenwich Village. It was in this club where he met and befriended pianist and singer Mary Lou Williams.

Williams had launched her solo career in the early 1940s and wanted Martin to design the artwork for her first album. Williams introduced Martin to Moe Asch, the owner of Asch Records and the Disc Company of America. Asch immediately recognized Martin's artistic talent and hired him as Art Director. The first album cover Martin designed was the Mary Lou Williams Trio (1944).



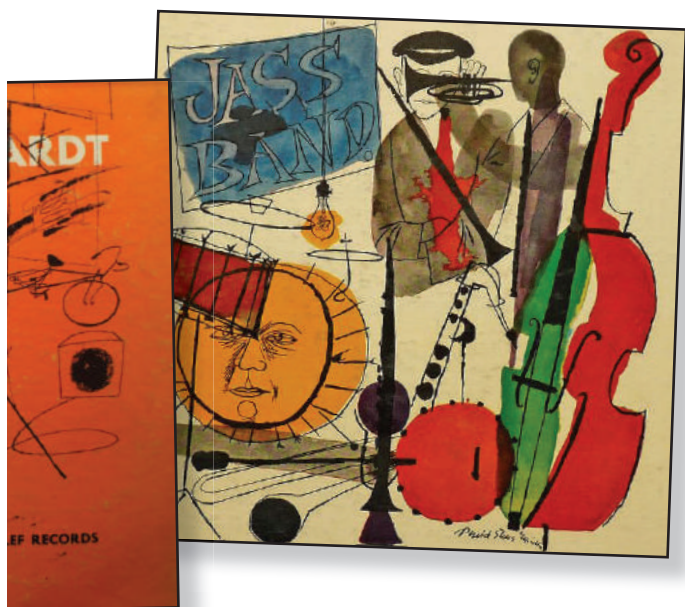
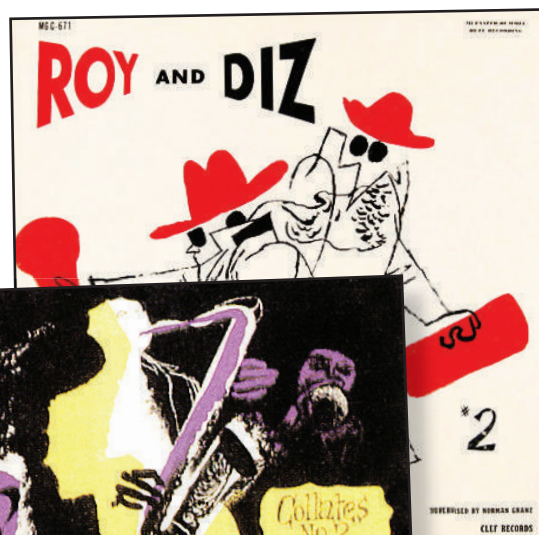
Asch's record company went bankrupt five years later, but jazz record producer Norman Granz hired Martin as his go-to graphic designer. Martin worked with Granz for the next 20 years, designing hundreds of album covers for Granz's five labels.

By the end of his career, Martin's portfolio included more than 400 album cover designs. Each design featured fewer than three colors and his signature "DSM" line style.

Martin compositions began with a free-hand sketched image using a crow quill pen. Next he would create visual depth with variance in line weight. Two- and three-dimensional shapes share the same space. Martin's final designs capture the liveliness of jazz.

Only three known exhibitions have focused on Martin's graphic influence: "Jazz At First Sight: The Work of David Stone Martin" at Lincoln Center in 2010; "The DSM line" exhibit at University of Nebraska in Omaha in 2011; and the "Ephemera Press" exhibition in 2013, which explored the relationship between Mary Lou Williams and David Stone Martin.

Martin's work is in the collections of the Museum of Modern Art, the Art Institute of Chicago, the Smithsonian Institute, and here at AJM. A number of his album cover designs are on display in our permanent exhibit. The next time you're on the Vine, be sure to come check out the visual embodiment of the energy of JAZZ!



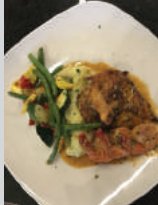





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A young boy with dark hair, wearing a dark suit and white shirt, is leaning his chin on his clasped hands, resting them on the edge of a grand piano. The piano's lid is open, revealing the internal strings and hammers. The background is a plain, light-colored wall. The title 'The Brandon' is overlaid on the image in a large, stylized font.

The Brandon

Goldberg

Interview

13-Year Old Piano Prodigy An Example of Jazz Education and the Future of the Craft

The future of jazz is something that is debatable quite a bit between musicians, critics and fans. Yet, the truth always seems to be evident in a real example of what is going on these days. One fine example of this is the 13-year old piano prodigy out of Miami, Florida Brandon Goldberg. He just released his debut 2019 CD called Let's Play with veteran jazz cats Ben Wolfe, Donald Edwards and special guest Marcus Strickland. Up to this point, he has appeared on the Harry Connick Jr. Show, both seasons of NBC's Little Big Shots and the Steve Harvey Show. Rubbing shoulders with the likes of Herbie Hancock, he is an old jazz soul that is growing at a rapid pace. He's a firm example of the good of education and how that is making the world of jazz a stronger organism. What follows, is an interview done with me via Neon Jazz Radio in Kansas City. Dig it.

Question: It has to be a pretty big moment to walk into the studio with Ben Wolfe, Donald Edwards and Markus Strickland to make your very first jazz album. What was that like?

Answer: It was exciting. I got the chance to go through the music with Ben the night before. I had never played with any of them before. So I had gotten pretty comfortable with how they played. I saw how they approached music. I listened to many of his records, but never got to see him live. I got the feel of how he plays. It was exciting. I listened to all the Wynton Marsalis records that he is on. I listened to so many records that Donald was on that it was an honor to be able to call him a sideman.

Q: I think the thing that is amazing about what you jazz musicians do is that even if you haven't met each

by Joe Dimino – Neon Jazz Radio in Kansas City

Photo by Kasia Idzkowska Photography




To learn more about Joe Dimino's Neon Jazz radio show, check out his blog at theneonjazz.blogspot.com

other or have limited time. You guys just get in there and make it. Sometimes you hear it takes months for musicians to make an album. What do you think it is about the jazz musician that can get in there and make an album in a short window.

A: I think it is the excitement. It is the idea that these musicians that you want to play with are going to bring their style to your music and it is all going to come together beautifully. We don't want to wait. We are kind of impatient. We want to see what it's going to sound like. To know what the rest of the record is going to sound like. Within 30 minutes in the recording studio we were already recording our first tune.

Q: You have been playing for a long time and now you are now just embarking on this more professional avenue with the new album. What did you learn from these seasoned veterans on this album and those that you get around? What are you soaking in from how they approach their craft that may help you in the future?



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(l-r) Brandon Goldberg, Ben Wolfe, Donald Edwards; Inset: Goldberg's new CD, *Let's Play*

A: I'm taking in what they are listening for in a pianist. Well, right now at least. They will be playing with some of my favorite pianists like Orrin Evans and I think about what they are listening to and expect out of a piano player.

Q: Let's begin at the beginning of your life. You started out on the piano very early on. Talk to me about what it was about the instrument that pulled you in and when you began to think that this is what you wanted to do?

A: I started playing the piano when I was 3 and I started because I wanted to play the song that I heard in pre-school. I wanted to play them back home. I would take the melodies I heard and try to figure them out on my own on the piano. That's how it started. There was a piano in the house and I had the opportunity to duplicate the melody. It just inspired me because I wanted to hear the song so much.

Q: I know your inspirations are Chick Corea, Herbie Hancock, Charlie Parker and Miles Davis. Which musicians inspired you to play?

A: I actually heard Bill Evans first. I was really into Sinatra and the Rat Pack for a while because that is what my grandparents showed me when I was 5 or 6 years old. They showed me one of those old movies that the Rat Pack was in and I just became obsessed with that. I would study all the Sinatra tapes and really just got into that whole vibe. Eventually I got into Tony Bennett too. At that time I discovered a Tony Bennett and Bill Evans recording. So the first time I heard Bill Evans, I decided that that's what I wanted to do. From there, I eventually got into Oscar Peterson, as well. When I was on YouTube, I would see Bill Evans in the 'recommended for you' section. I also had a teacher that would let me know what to listen to. From there, I kind of figured it out all myself what I wanted to listen to.

continued

BRANDON GOLDBERG CONTINUED

Q: What is it about Bill Evans that you like so much?

A: There's just so much about Bill Evans. I mean, his touch. He could really play a ballad so beautifully. He could tell such an amazing story every time he played a ballad. The way that he swung, too. He could swing, but he wasn't that sort of Oscar Peterson swing where you always hear the triplets. He could always play these melodic notes while swinging.

Q: Right now you're in school in Miami and you're this kid that has this album out now with big shots. Do you feel like you're an old soul or that this is just a talent you have and this is what you need to do in life?

A: I feel that I'm a little bit of an old soul because I was checking out everything that was going on in that time period. I was talking to the great Lenny White who happened to be playing a set after my set at Dizzy's in NYC and he was asking me all these questions about Miles Davis how how he really wasn't inspired by mu-

sicians when he came out with Bitches Brew, but was more inspired by what was going on at the time like the Vietnam War, Woodstock and all the different peace movements. So, I try to study what is going on outside of the music, as well. I find that that kind of helps me figure out what is going on around me. I would also call myself an old soul because I listen to a lot of different music from that time period that Miles questioned. Not just jazz. I also have a lot of friends that are older and I obviously enjoy playing with musicians that are older than me. I have such a special connection with musicians. I talked to Ben about every 3-4 days for about 30-40 minutes each time. He will show me different records to check out. I'll show him the transcriptions that I'm working on. We just talk about so much.

Q: Due to your young age and eagerness to learn, do you feel that these older musicians are open and receptive to answering your questions and giving advice?

Brandon Goldberg, photo by Daria Huxley

continued on page 17



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- ★ Dale Johnson
- ★ Curtis Johnson Elaine Johnson
- ★ Marva Johnson
- ★ Bryant Johnson
- ★ Don Jones
- ★ Arla Jones Kim Kreicker
- ★ Mike Joyce
- ★ Mitch Kerns
- ★ Linda Kline
- ★ Earl Knauss Karen Knauss
- ★ James Kurtz, Jr
- ★ Brett Kynard
- ★ Jay Lautzenheiser
Sylvia Lautzenheiser
- ★ Jefferson Lewis
- ★ Marilyn Lewis
- ★ James Liska
- ★ Jim Lower
- ★ Eugene Lowry Sarah G Lowry
- ★ Vickie Luebbers
- ★ Bill Lunt
- ★ John Lust
- ★ Leslie MacLean
- ★ J P Makus
- ★ Stephan Mann Terrell Mann
- ★ Doreen Maronde
- ★ Richard Martin Helen Seymour
- ★ Charles Mason
- ★ Princess Massey
- ★ Barbara Mathewson
- ★ Bill McFarlin
- ★ Rodric McBride
- ★ Don McClain Jane McClain
- ★ Charles McClintock
Marada McClintock
- ★ Malinda McHenry
George MacDowell
- ★ Sid McKnight Carole McKnight
- ★ Linda McShann
- ★ Richard Mellinger
- ★ Lee Mergner
- ★ Mike Messick
- ★ Mike Metheny
- ★ Janet Miller
- ★ Edward Morris
- ★ Jay Mowbray
- ★ Betsy Mowry
- ★ Loren Myers Christine Myers
- ★ Jamie Myers Alan Myers
- ★ Monroe Nash
- ★ Cynthia Newman
- ★ Terry Nygaard Diane Nygaard
- ★ Penny Oathout
- ★ William Paprota
- ★ Rick Parker Mary J Nusser
- ★ Kim Parker
- ★ H Preston Pate
- ★ Doug Pearson
- ★ Stephen Peters
- ★ Sheilah Philip Robert Hartley
- ★ Donald Potts Barbara Potts
- ★ Rita Proper
- ★ Ellen Pruitt
- ★ Karen Ralston
- ★ Marilou Rhoades
- ★ Russell Riggs Sylvia Riggs
- ★ Brian Ruskin Dayna Ruskin
- ★ Jeff Sabin
- ★ Pablo Sanhueza
- ★ Leo Schell
- ★ Richard Schiavi
- ★ Mark Schonwetter
Janice Schonwetter
- ★ Ron Schoonover
Vicki Schoonover
- ★ Randell Sedlacek
Mary Ventura
- ★ David Showalter
- ★ Fred Slough Patricia Housh
- ★ Paul Smith Sara Smith
- ★ Jason Smith
- ★ Michael Smoots, Jr Esq
- ★ Nancy Sokol
- ★ Gina Speese
- ★ Suzanne Spencer
- ★ Merle Stalder
- ★ Kevin Sterchi
- ★ Ron Stowell
- ★ Frank Strada
- ★ Dan Sturdevant
- ★ Yoko Takemura
- ★ Roma Lee Taunton
- ★ Robert Thompson Mary Wurtz
- ★ Dale Trott Vickie Trott
- ★ John Turner
- ★ Julie Turner Ruskin Brian
and Dayna Ruskin
- ★ Alan Voss
- ★ Alton Waller
- ★ James Weitzel Sarah Weitzel
- ★ Tom Wells Geri St Clair
- ★ Grace West
- ★ Linda Whayne
- ★ Joan Wheeler
- ★ Michael White
- ★ Amberlina Wicker
- ★ Blanche Williams
- ★ Calvin Wilson
- ★ Maxine Wright
- ★ Marilyn York

Larry Fuller Overjoyed

Capri Records

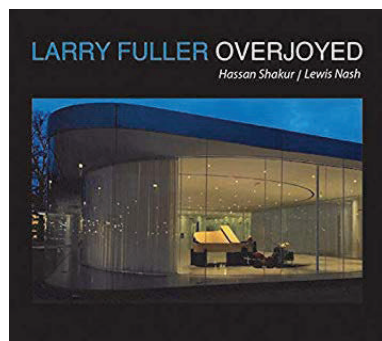
PERSONEL: Larry Fuller, piano; Hassan Shakur, bass; Lewis Nash, drums

TRACKS: Fried Pies (Wes Montgomery); Overjoyed (Stevie Wonder); Lined With A Groove (Ray Brown); Jane's Theme (Larry Fuller); The Mooch (Larry Fuller); How Long Has This Been Going On (George & Ira Gershwin); Cubano Chant (Ray Bryant); Mona Lisa (Ray Evans & Jay Livingston); Bossa Beguine (Oscar Peterson); Bossa Nova Do Marilla (Richard Evans); Never Let Me Go (Ray Evans & Jay Livingston); Got My Mojo Workin' (Preston Foster)

A masterful pianist whose soulful artistry matches his sensational technical expertise, Fuller learned his craft the old-school way: on the bandstand.

He honed his impressive talents with four giants of mainstream jazz: Ray Brown, Ernestine Anderson, Jeff Hamilton, and John Pizzarelli. On "Overjoyed," Fuller translates that invaluable experience into a deeply personal statement of jubilation directly communicated through rhythmically charged, yet sensitively inflected, improvisation.

On the album, Fuller brings his own take to a sweeping variety of compositions including Stevie Wonder's classic "Overjoyed"; Oscar Peterson's "Bossa Beguine," Wes Montgomery's "Fried Pies," Ray Bryant's "Cubano Chant," Ray Brown's "Lined with a Groove," and Richard Evans' "Bossa Nova Do Marilla"; the standards "How Long Has This Been Going On?," "Never



Let Me Go" and "Mona Lisa"; the blues workhorse "Got My Mojo Workin'"; and his own finely constructed originals, "Jane's Theme" and "The Mooch". Exhibiting an outsized command of his instrument balanced by tasteful displays of inward beauty, Fuller has the worlds of swing, bebop and the blues at his command, yet speaks with his own distinct voice.

The American Jazz Museum Presents a View into Hootie's Blues

A CD Listening Party

Kansas City, MO – The American Jazz Museum, in partnership with Groovy Grant long-time DJ on KKFI 90.1 FM, will present a newly released album: Jay McShann Live in Tokyo on Monday, May 20th at 5:30pm in The Blue Room jazz club.



This widely unheard album was recorded live during an April 9th, 1990 show at Indigo Blues, Shinjuku, Tokyo. Featuring Jay McShann on piano and vocals, Lynn Seaton on bass and vocals, and Chuck Riggs, on drums, this album consists of nine songs, including Charlie Parker's "Jumpin' the Blues." McShann was seventy-four at the time of this recording, and on his second visit to Japan.

For Jayne McShann Lewis, Collections Associate at the American Jazz Museum, this is a special opportunity to hear her father's previously unreleased album and chance to showcase one of Kansas City's most prolific jazz musicians. She appreciates that McShann's talent was recognized overseas and she's thrilled at this new release after so many years.

Programming will include tracks off the new album, audio clips of past interviews with McShann, and an open Q&A session with Groovy Grant and Gerald Dunn, Director of Entertainment and Blue Room General Manager.

We look forward to advancing the mission of the American Jazz Museum through this celebration and exhibition of jazz.

Admission is free but we request that you RSVP at: americanjazzmuseum.org/aviewintohootiesblues. ||

GOLDBERG CONTINUED FROM 14

A: Sometimes. There are really two kinds of musicians. There's the kind that is really open to showing me what is going on and always willing to help. There's the kind of musician that wants to just kinda of keep their knowledge to themselves. The thing where it was our generation and we will take it with us. We will be considered the greatest generation sort of thing. I have always tried to surround myself around the kind of musicians that are willing to tell me everything that was going on. Ben will tell me stories about playing with Wynton Marsalis and may other different kinds of musicians.

Q: You have the chance to play on the Harry Connick, Jr. Show. He also started out quite young in his career. Did he give you any good advice knowing how young you are?

A: We have a lot of similarities because we started out at the same age, but he really didn't give me any straight forward advice. But, he was really nice and very supportive of everything.

Q: What do your friends and peers have to say about what you are doing now as a jazz musician? Is it just

another day in your life or are they wowed by what you are doing?

A: It's kind of like a regular day for me. My friends don't really talk about it too much. I actually started going to a new school this year and I tried to keep it quiet. My friends finally found out that I was a piano player that was on the Harry Connick Jr. show, but they're pretty cool about it. They really don't talk about it too much.

Q: The one thing I have noticed over the 8 years and hundreds of interviews I have done for Neon Jazz is that the most famous ones are the most down to earth. Do you notice as these elders pass on the jazz torch

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to younger generations that they are indeed humble about it all?

A: Oh yea. For sure. I had the opportunity to sit with the great Herbie Hancock for 30 minutes and I was asking him all these questions and he almost tried to avoid himself in a way. He was so open and humble. It was just an amazing experience because it didn't feel



Brandon Goldberg, photo by Alex-Heidbuechel

like I was talking to Herbie Hancock. It just felt like I was talking to this older musician that has just been around everyone. It just didn't feel like I was talking to one of my heroes. He was just so down to earth and open about it all.

Q: The other thing that you do is that you raise funds for charitable organizations like the Jazz Foundation of America. How did this become a passion of yours?

A: I always have loved to share my music with people. It was just an opportunity I couldn't pass up. The Jazz Foundation does some absolutely amazing things for the musicians that I listen to. All these sidemen from the Duke Ellington Band that played with Miles for some time. They would help out anyone that needed it at any time whether financial or otherwise. They are just so helpful to the musicians that helped me find my sound that ultimately helped create jazz.

Q: You have similarities with another prodigy out there in Joey Alexander. Has your arc ever crossed with his?

A: I have never met him. I would love to and would love to hear his ideas on music and play with him someday. But no, never had the chance to meet him yet.

Q: This is your first album and you are getting out on the scene with live shows. Based on where you are now and looking ahead in your life, what do you want for your future? Is the sky the limit?

A: I would like a long career. Anyone would. I would just like to explore music and see how far jazz music can go. Just play with as many people as I can.

Q: Do you have a plan to do yearly albums or is there another play?

A: I just don't know right now. This is my first album. And this one has just taken so much work. We recorded this in January of 2018 and just got this finished. I hope to make a lot more and play with many different people. Just creating a lot of new music. I look forward to making a new album, but just with a label this time. It was so much work with this one.

Q: Why do you love jazz?

A: I love jazz for the freedom it gives me to explore. You'll have a head and you can then explore that head and take it so far and create your own story while telling the composers story. I like the way it feels. I like the way that you can play with somebody and it feels really good. I love everything about it.

Q: Let's say you are coming to The Blue Room off 18th and Vine in Kansas City and you have to help the publicist write up a short ad about what the crowd can

continued on 20

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.
- JB The Kill Devil Club**
14th & Main 816-588-1132
Fri. - Sat. 8:00 p.m. - 1:00 a.m.
- J Majestic Restaurant**
931 Broadway 816-221-1888
7 days a week — Live Jazz
- JB The Phoenix**
302 W. 8th Street 816-221-jazz
Tues.-Thurs. — Live music 7:00 - 11:00 p.m.
Fri. - 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

- JB Jazz - A Louisiana Kitchen**
39th & State Line 816-531-5556
Mon. - Sat. — Live Music, 7:00 p.m.
- B The Levee**
16 W. 43rd St. 816-561-5565
Wed. - Blues Jam 8:00 p.m.
Thurs. - Sat. — Live Music
- JB Westport Coffeehouse Theater**
4010 Pennsylvania 816-756-3222
Wed. - Thurs. — Live Music
- B Westport Saloon**
4112 Pennsylvania 816-960-4560
Mon., Thurs. — Live Blues 9:00 p.m. - 1:00 a.m.
Tues. — Blues Jam 10:00 p.m.

PLAZA

- J 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

- JB 4220 Rhythm & Blues Lounge**
4220 Leavenworth Rd,
KCK 913-232-9827
Sun. — Jazz/R&B/Blues Jam 6:00 - 10:00 p.m.
- J 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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GOLDBERG CONTINUED

expect to feel during one of your shows. How would you describe what you will give them musically?

A: Hopefully I will give them an experience they will never forget. I want to give a crowd a good time, while playing complex music. Some of the music on the album is not too easy to play, but I would like all the music to feel good and make everyone have a good time. That's all I'm trying to do at the piano.

Q: This is my final question and tends to be the most difficult one, but ultimately gets to the heart of a musician. Everyone has a perception of who they think you are. Your parents, family, friends, fellow musicians and fans. But, you know who you are. Who do you think you are?

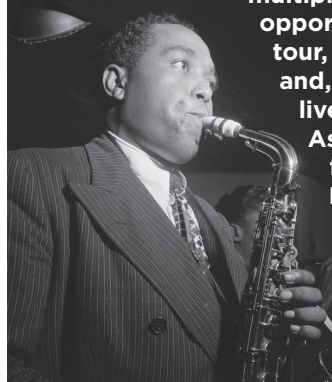
A: I just think I'm a piano player that is trying to play some jazz music. I'm trying to explore music. I'm my own voice. Everything you hear on that record is me. As much as you might hear Monk, Herbie or Duke Ellington, that's still my voice at the end of the day. That's the way I'm going to sound forever. :||

KC JAZZ ALIVE

As KC Jazz ALIVE plans for August 2019, in place of the traditional 10-day KC Jazz ALIVE Charlie Parker Celebration, the format has been changed to include a series of events, focused around their mission of "raising the jazz tide" for more of our Partners: Spotlight 2019: Charlie Parker

In the works are an opening panel discussion, multiple student education opportunities, jazz history tour, jazz MeetUp events, and, of course, numerous live jazz performances!

As details are finalized for each Partnership Event, KC Jazz ALIVE will post on their websites, KC Jazz Calendar and social media.



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A large, vibrant yellow sunflower is positioned in the top left corner of the poster, its head partially cut off by the top edge. The petals are bright yellow and the center is a dark brown.

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Chamber Ensembles – Tuesday, June 25, 7:30 pm

Chamber Orchestra – Wednesday, June 26, 7:30 pm

Blanche Bryden Collegiate String Quartets – Thursday, June 27, 7:30 pm

Chamber Ensembles – Friday, June 28, 7:30 pm

Blanche Bryden High School Concert – Saturday, June 29, 3:00 pm

Chamber Orchestra – Saturday, June 29, 7:30 pm



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