

## **Jazz**

Jazz is a uniquely American music genre that began in New Orleans around 1900, and is characterized by improvisation, strong rhythms including syncopation and other rhythmic invention, and enriched chords and tonal colors. Early jazz was followed by Dixieland, swing, bebop, fusion, and free jazz. Piano, brass instruments especially trumpets and trombones, and woodwinds, especially saxophones and clarinets, are often featured soloists.

## **Jazz in Missouri**

Both St. Louis and Kansas City have played important roles in the history of jazz in America.

Musicians came north to St. Louis from New Orleans where jazz began, and soon the city was a hotbed of jazz. Musicians who played on the Mississippi riverboats were not really playing jazz, as the music on the boats was written out and not improvised, but when the boats docked the musicians went to the city's many clubs and played well into the night. Some of the artists to come out of St. Louis include trumpeters Clark Terry, Miles Davis and Lester Bowie, saxophonist Oliver Nelson, and, more recently, pianist Peter Martin. Because of the many jazz trumpeters to develop in St. Louis, it has been called by some "City of Gabriels," which is also the title of a book on jazz in St. Louis by jazz historian and former radio DJ, Dennis Owsley.

Jazz in Kansas City, like jazz in St. Louis, grew out of ragtime, blues and band music, and its jazz clubs thrived even during the Depression because of the Pendergast political machine that made it a 24-hour town. Because of its location, Kansas City was connected to the "territory bands" that played the upper Midwest and the Southwest, and Kansas City bands adopted a feel of four even beats and tended to have long solos. Notable musicians, either from Kansas City or who were based there for a time, have included pianists Bennie Moten, Count Basie and Jay McShann, and saxophonists Andy Kirk, Charlie Parker, Lester Young and Bobby Watson. Jazz guitarist Pat Metheny hails from Lee's Summit, Missouri in the Kansas City area. The American Jazz Museum in the historic 18th and Vine district in Kansas City opened in 1997 and preserves and celebrates the history of American jazz through exhibits and performances in The Blue Room jazz club.

Jazz is performed around the state, including at the "We Always Swing" series in Columbia, and many Missouri colleges and universities, as well as many high schools throughout the state, have outstanding jazz programs where young musicians learn and perform jazz, in both big band and smaller ensemble settings. Organizations such as Jazz St. Louis and the Sheldon Concert Hall in St. Louis, and the Kansas City Jazz Academy at the American Jazz Museum have special training programs for talented students.

## Jazz Bios

### Clark Terry

Clark Terry (1920-2015) was born in St. Louis, gravitated to music at an early age, created his first “instrument” out of a water hose with a funnel on the end, and attended Vashon High School where he studied with Clarence Hayden Wilson. He asked and received advice on trumpet technique from Joseph Gustat, principal trumpet of the St. Louis Symphony, and he was part of the Tom Powell American Legion Post ensemble that won a district championship. He began playing with local bands led by Eddie Randle and Dewey Jackson, before joining the Navy in 1942 and was stationed at the Great Lakes Naval Air Station where he played with musicians like Gerald Wilson and Ernie Wilkins. After the war, he returned to St. Louis and played with George Hudson’s big band, before joining Charlie Barnet for a year, then Count Basie for three years and Duke Ellington for eight years, being part of Ellington’s famous 1956 Newport Jazz Festival concert. He toured Europe with Quincy Jones, played with Oscar Peterson, and was a member of the Tonight Show band for ten years as the first African American in that ensemble. He was known for his hilarious scat singing, which he called “Mumbles.” His long and successful career included a strong commitment to jazz education for young people.

### Count Basie

Count Basie (1904-1984), bandleader and pianist, was a primary shaper of the big-band sound that dominated mid-20th century popular music. Basie was born and raised in New Jersey, arriving almost accidentally in Kansas City MO in the mid-1920s. It was in Kansas City, however, that he first formed his own big band and began composing and performing the music that came to be known as swing.

William James Basie was born on August 21, 1904, in Red Bank, New Jersey. His father Harvey, a coachman and groundskeeper, played the mellophone and his mother Lillian, a laundress and baker, was a pianist who gave her son his first lessons. As a young man, he was first attracted to the drums, but later switched to piano. After moving to New York, he met and was mentored by the famous stride pianist and composer Fats Waller, who also taught him the organ-playing techniques used in accompanying silent movies.

By the mid-1920s, Basie was performing with various groups on the vaudeville circuit. The band he was performing with ran into financial trouble and disbanded in Kansas City, Missouri. He stayed in Kansas City and found work with Walter Page's Blue Devils in 1928. He saw this as a pivotal moment in his career, being introduced to the big-band sound for the first time. The following year, in 1929, Basie became the pianist and one of the arrangers with the Bennie Moten band, playing in the “Kansas City stomp” style. After the death of Moten in 1935, Basie formed the Barons of Rhythm, a nine-piece band, with some of his bandmates from Moten's group including saxophonist Lester Young. The Barons became regulars at Kansas City's Reno Club, where they often performed for a live radio broadcast. During one of these broadcasts, the announcer wanted to give Basie's name some style, similar to Duke Ellington and Earl Hines, so

he called him "Count," and this is supposedly where he acquired the name Count Basie. The Barons soon became famous for the quality of their soloists, rhythm section and their new style of swing. Basie himself was noted for his understated yet captivating style of piano playing and precise, impeccable musical leadership. In the 40s, the band scaled down in size but in 1952, Basie returned to the big-band structure, recording new hits with vocalist Joe Williams, and becoming an international figure. During the 1960s and '70s, Basie recorded with stars like Ella Fitzgerald, Frank Sinatra, Sammy Davis Jr., Dizzy Gillespie and Oscar Peterson.

Basie suffered from health issues in his later years, and died from cancer in Hollywood, Florida, on April 26, 1984. He earned nine Grammy Awards over the course of his career, but he made history when he won his first, in 1958, as the first African American man to receive a Grammy.

### Charlie Parker

Charlie Parker (1920-1955) was born in Kansas City, Kansas and raised in Kansas City, Missouri. He began playing saxophone at age 11 and joined his Lincoln High School jazz band, studying under Alonzo Lewis. His mother purchased a new alto saxophone at that time and he began to practice for up to 15 hours a day. He mastered improvisation and played in local bands around Kansas City. At one jam session at the Reno Club, he lost track of the chord changes and his improvisation failed, prompting Jo Jones, the drummer for the Count Basie Orchestra, to contemptuously throw a cymbal at his feet as a signal for Parker to leave the stage. Rather than discouraging Parker, he resolved to practice more and he took a job in the Ozarks where he practiced for hours every day, returning to playing in Kansas City a year later at a very high level. A car accident led to the use of pain killers and opiates, including heroin, which became a struggle the rest of his life. He developed new techniques for jazz solos and was influential in the development of bebop. He was known as "Yardbird," later shortened to "Bird," and he spent time in New York before returning to Kansas City. Among his compositions are "Orthinology," "Moose the Mooche," "Now's the Time," "Billie's Bounce," "Scrapple from the Apple," and "Yardbird Suite."

### Miles Davis

Miles Davis (1926-1991) was born in Alton, Illinois, and his family moved to East St. Louis where his father was a dentist and his mother was a music teacher and violinist. She wanted Miles to play violin, but instead he took up the trumpet, receiving his first trumpet in 1935 as a gift from a friend of his father, Elwood Buchanan, who gave him lessons. His father bought him a new trumpet on his 13<sup>th</sup> birthday and music became his life. He attended Lincoln High School in East St. Louis where he played in the marching band and began entering music competitions and playing in talent show and with local bands. He played with Eddie Randle's St. Louis Blue Devils in 1932, became friends with Clark Terry, and took additional lessons from Joseph Gustat, principal trumpet in the St. Louis Symphony.

After his high school graduation, he subbed for two weeks at Club Riviera for a sick trumpeter in the Billy Eckstine band that included Art Blakey, Dizzy Gillespie and Charlie Parker, Miles was determined to go to New York. He went that fall to the Juilliard School in New York where he would often skip classes and spend time looking for his idol, Charlie Parker. He and Parker became roommates and Miles played with Parker, Coleman Hawkins and Eddie "Lockjaw" Davis, recorded with the Miles Davis Sextet, replaced Dizzy Gillespie in Charlie Parker's quintet, and toured with Benny Carter. Miles joined a group of nine innovative players meeting in the apartment of pianist Gil Evans to talk about music theory, discussions that led to the formation of the Miles Davis Nonet and the recording, "Birth of the Cool." In addition to cool jazz, Miles led the way in a style known as hard bop, and later with modal jazz, then free jazz or free bop, and finally electric jazz fusion that added elements of pop, rock, soul, and funk. After a five-year

hiatus from music, he returned to playing, collaborating with established artists like Quincy Jones and working with up-and-coming artists on music utilizing synthesizers, sampling, and drum loops.

Some of his important recordings are “Round About Midnight,” “Sketches of Spain,” “Milestones,” “Kind of Blue,” “E.S.P.,” “Miles Smiles,” “Bitches Brew,” and “The Man with the Horn.” *Rolling Stone* called him “the most revered jazz trumpeter of all time.”

### Pat Metheny

Pat Metheny (born 1954) was born in Lee’s Summit, Missouri, 20 miles southeast of Kansas City, into a very musical family. His brother is trumpeter Mike Metheny who taught Pat to first play trumpet, and his father who also played trumpet took him to concerts to hear Clark Terry and Doc Severinsen. Pat got interested in the guitar after seeing the Beatles on TV and he bought his first guitar at age 12. He was greatly influenced by Miles Davis’ album *Four & More* and guitarist Wes Montgomery’s album *Smokin’ at the Half Note*. He won a scholarship to a one-week jazz camp and went to New York to see guitarist Jim Hall and bassist Ron Carter. He soon moved to Boston to teach at the Berklee College of Music with vibraphonist Gary Burton and soon joined Burton’s band. His own debut album was *Bright Size Life* and his next album, *Watercolors*, included pianist Lyle Mays who became a frequent collaborator.

Metheny was one of the first jazz guitarists to use a guitar synthesizer, and he has also played an electric twelve-string guitar. Metheny has won 20 Grammy Awards and is the only person to win Grammys in 10 different categories.

### Peter Martin

Peter Martin (born 1970), a native and now a resident of University City, Missouri, is an acclaimed jazz pianist, composer, arranger and educator. His touring career has taken him to six continents numerous times. In January 2011 Peter performed with a select group of jazz artists at the White House for a State Dinner hosted by President Obama, and he returned to perform for the Governor’s Dinner in February 2012 for the first family and other guests. Peter performed on and arranged Dianne Reeves’ Grammy® winning release *A Little Moonlight*. He also appeared in George Clooney’s 2005 film *Good Night, and Good Luck* as well as being the featured pianist and an arranger on the Grammy winning soundtrack. Peter has performed, toured and recorded with Wynton Marsalis, Chris Botti, Betty Carter, Christian McBride and Joshua Redman as well as the Berlin Philharmonic, Chicago Symphony Orchestra and the New York Philharmonic. In 2014 Peter was selected to tour with “Newport Now 60”, an all-star ensemble that toured nationwide in celebration of the iconic festival’s 60th anniversary.

Peter began studying violin and piano at age three, and after high school he attended the Juilliard School of Music in New York. He moved to New Orleans and honed his skills working with musicians such as Nicholas Payton, Germaine Bazzle, Chris Thomas, Alvin Batiste, Brian Blade and Victor Goines. He also embarked on an active solo career and toured and recorded with artists such as Betty Carter, Wynton Marsalis, Dianne Reeves, Chris Botti, Joshua Redman, Christian McBride, Roy Hargrove, and the Jazz at Lincoln Center Orchestra. In 2012 Martin was honored with the Arts & Education Council’s Excellence in the Arts award.

## Article on Jazz

### **Jazz in Missouri**

by Dennis Owsley

Jazz is an urban music and Missouri has two urban centers that balance each other on the opposite sides of the state: Kansas City and Jackson County (2019 approximate population 1,286,000) and St. Louis and St. Louis County (2019 approximate population 1,288,000). In the early 20<sup>th</sup> century, both were centers or nearby centers for ragtime and blues, both roots of jazz. St. Louis jazz was influenced by a direct connection to New Orleans and other Southern centers where jazz began. Kansas City musicians had connections to New Orleans musicians only through recordings. The blues in St. Louis came from the Mississippi Delta, while the blues in Kansas City came from the Southwest. Because St. Louis was also a railroad hub, all sorts of musical influences came through the city going north on the Mississippi and east and West on the railroads. Because of that situation, St. Louis has never had a recognizable jazz style from the earliest days until today. Kansas City, on the other hand, developed its own style in the early thirties that influenced the music nationally. For a long time, the histories of jazz in both cities were largely forgotten.

### **Jazz in St. Louis**

The jazz history of St. Louis began with the hiring of the Paducah, Kentucky pianist Fate Marable by the Streckfuss Steamer company in 1917. One of the major reasons that Marable was so important in St. Louis was that there was a black musicians local union. Marable brought a band of New Orleans jazz musicians to St. Louis in the spring of 1919 that included trumpeter Louis Armstrong, clarinetist Johnny Dodds, drummer Warren "Baby" Dodds, mellophonist Dave Jones, banjoist Johnny St. Cyr and bassist George "Pops" Foster. That band had a big influence on the jazz scene in St. Louis because of the performances of its members off the riverboats.

On the riverboats, it was a different scene because the Streckfuss family purchased written, stock arrangements and expected the bands to play them note-for-note. Marable's bands had to learn about 14 new tunes every two weeks. Most were or became good readers and the musicians referred to the excursion boats as "floating conservatories." Norman Mason, Ed Allen, Gene Sedric and many others played for Marable during his tenure in St. Louis. The Marable band made only two recordings, "Piano-flage" and "Frankie and Johnny" in 1924. These were recorded in New Orleans.

The white Gene Rodemich Orchestra and other white bands played during the day on the excursion boats, while the "hot dance music" of the black bands was heard at night. Rodemich had a long St. Louis history that stretches back to before the 1904 World's Fair. One of his stars was the C-melody saxophonist Frank Trumbauer, who was originally from Carbondale, IL. He was the major influence on tenor saxophone great Lester Young. Trumbauer led a band at

the Arcadia Ballroom in 1925-26 that included cornetist Bix Beiderbecke and clarinetist Pee Wee Russell. Other white dance bands during the 1920's were Trimp's Ambassador Bell Hops, the Arcadia Peacock Orchestra, The David Silverman Orchestra, Herbert Berger's Coronado Hotel Orchestra and the Alister Wylie Coronado Hotel Orchestra. A white entertainer, Red McKenzie, was born in St. Louis and had a group known as the Mound City Blue Blowers. He was an important promoter of the music in the 1930's and made an important recording in 1924 with Trumbauer called "San." Rodemich's trombone player, Larry Conley, became a popular composer. His best-known composition is "A Cottage for Sale." Clarinetist Pee Wee Russell got his professional start with the Berger Orchestra and had a long illustrious career, even playing with Thelonious Monk. He left St. Louis in the late 1930's.

A lot of St. Louis jazz history would not have happened without the help of promoter Jesse Johnson. Johnson booked the major black bands into St. Louis and insisted that local bands were included on the shows. His wife, vocalist/pianist Edith North Johnson, performed with Eddie Johnson, Count Basie and others.

The history of St. Louis is that of trumpeters. There is a continuity of sound that stretches back from Charles Creath clear up to Lester Bowie. Judge Nathan Young attributed that to a tradition of German brass band music that dates from the 1840's. According to Young, anybody, black or white until the 1920's who wanted to play trumpet went to a German teacher. By the late teens, there were many highly trained, black music instructors in the schools: William Thornton Blue's father, P. B. Langford, Major N. Clark Smith, C. Spencer Tochus, Elwood Buchanon, Clarence Hayden Wilson, later George Hudson and Vernon Nashville. Clark Terry thinks that the St. Louis trumpet sound goes back to Charles Creath. Others, including Terry, think that it was partly the result of the St. Louis Symphony trumpet player Joseph Gustot, who had a music store and sold a particular brand of mouthpiece called Heyn.

Charles Creath came to St. Louis from Ironton, Missouri in the early 1920's. He was St. Louis first band booker, but had a problem with gambling, and would sometimes lose everybody's wages.

In addition to Creath, there were other prominent trumpeters in St. Louis. Dewey Jackson and Andrew "Big Babe" Webb never left St. Louis for any length of time. Leonard "Ham" Davis left town and went on to fame with many bands, including Benny Carter, Eddie Condon, Luis Russell, Edgar Hayes, The Chocolate Dandies, McKinney's Cotton Pickers, Fats Waller and Don Redman. Louis Metcalf rose to prominence with Duke Ellington and Joe Thomas became one of the major studio trumpeters in New York in the 1940's. Another St. Louis trumpeter, Irving "Mouse" Randolph worked with many name bands in the 1930's and 1940's. A St. Louis reed player, Gene Sedic was a veteran of early riverboats and worked with Fats Waller for many years.

Before Duke Ellington went into the Cotton Club in New York, violinist Andrew Preer organized a group in St. Louis and took it into the Cotton Club in 1925. They recorded as the Cotton Club Orchestra and later as the Missouriians and featured St. Louisan William Thornton Blue on reeds. There is a St. Louis legend that Benny Goodman's growl comes from Blue. The Missouriians later became the Cab Calloway band.

During the 1920's, St. Louis had a number of very good musicians in addition to its trumpet players. Clarinetist and saxophonist William Thornton Blue left with Wilson Robinson in 1923 but soon was back playing with Creath and Jackson. He left again to play with the Cotton Club Orchestra then toured Europe with Noble Sissle. He recorded with Louis Armstrong and Cab Calloway and played in many bands and jam sessions.

The musical Harris brothers Arville Harris (reeds) and Leroy Harris, Sr. (banjo), recorded with Clarence Williams and King Oliver in New York throughout the 1920's. Arville played with Waller in 1929. Leroy Harris, Jr. was a reed player who worked with Earl Hines in the 1930's and 1940's. He also played with Singleton Palmer in St. Louis.

Drummer Harry Dial (1907-1987) was a professional musician by the age of 14. Playing gigs at the Manchester Café, the Manhattan Café and the Almac Hotel while he was still in school, he eventually joined Fate Marable on the steamer J.S. and Dial was soon playing all over St. Louis with Charles Creath, Dewey Jackson, Norman Mason and Jimmy Powell. In 1928, he moved to Chicago and in 1933 went on to New York. Dial worked with Louis Armstrong and was a member of Fats Waller's Rhythm from 1934 to 1935.

Trombonist Druie Bess (Montgomery City) moved to St. Louis in the 1930's. He is a veteran of the Jesse Stone Blue Serenaders and the famed Oklahoma Blue Devils. His only two recorded solos were with Jesse Stone in St. Louis in 1926. He was one of the two leading trombones in the Midwest during the late 1920's and early 1930's. He had a long and distinguished career in St. Louis. Later, he played with the Earl Hines band in 1944-6. He was a father figure to many people here from the 1950's on.

An interesting story in 1926 involved a battle of bands that took place between the Alphonso Trent Orchestra and the Floyd Campbell band fronted by Louis Armstrong on the steamer Capitol. So many tickets were sold that the overloaded boat came close to sinking. Luckily, cooler heads prevailed and the Capitol never left the dock.

A short-lived trumpet player named Oliver Cobb patterned himself after Louis Armstrong and had a band called the Oliver Cobb Rhythm Kings. The band had two people in it who were both in high school: Singleton Palmer and, later, Eddie Johnson. This band became the St. Louis Crackerjacks after Cobb drowned in the Mississippi River and Johnson took over the band. The

Crackerjacks played at the Plantation Club in 1931, a whites only establishment that was a fixture in St. Louis for many years. Johnson left Crackerjacks to go to New York. The band leadership was taken over by Winfield Baker (trombone) for a time, then Chick Finney took the band over.

A number of clubs and cabarets in the black community had music in this period. Some of them were: The Hummingbird (Compton & Lucas), Jazzland (on Market), The Wedge Club (on Olive), The Piccadilly (6<sup>th</sup> & Chestnut) and The Paradise Dance Palace (on Sarah). One club, the Chauffeurs Club on West Pine was in operation for years. The club had its own house band, Powell's Jazz Monarchs. That club hosted interracial jam sessions.

The Great Depression that started in 1929 was very rough on the people and businesses of St. Louis. Manufacturing losses were worse in 1939 (57% of the 1929 level) while the national number was 84% of the 1929 level. By 1933, unemployment in St. Louis was over 30% with 80% of the black workers unemployed or underemployed. It was common to fire black workers and replace them with whites. While whites got the pay raises, blacks did not. Organized labor excluded blacks, except for the hod carriers, from the skilled and building trades.

The effort to disenfranchise minorities extended to the musicians' unions with the white union (local 2) in a one-sided war against the black union (local 44). In 1931, the charter of local 44 was revoked and the black musicians entered a situation close to involuntary servitude. Similar racist behavior was involved with musicians' unions in Kansas City, but the Kansas City musicians would not accept being disenfranchised.

Even in this situation, the black musicians kept working, often at non-union scale because the mobsters that ran the clubs liked the black musicians and their music. According to "Lyge" Shaw and Eddie Randle, there were only three working white dance bands in St. Louis in the early 1930's, Ted Jansen, Lou Chortcot and Harry Lang in this period. From the first day of the charter revocation, blacks worked to get their union back. Drummer "Lyge" Shaw spearheaded the effort and succeeded in 1944, much of it at his own personal expense, when local 197 was formed. The two unions remained segregated until 1971. A similar forced integration of black and white unions also happened in Kansas City.

During the Depression, there were a number of ballrooms and cabarets that catered to white and black customers. As the Depression began to lift, all of these venues started booking midwestern territory and national swing bands. These venues were the Casa Loma, Castle, Grotto and Tune Town Ballrooms, Forest Park Highlands, the venerable Arcadia Ballroom and the Coronado Hotel.

Club Plantation opened on August 25, 1932. The club was owned and managed by mobster "Big Tony" Scarpelli and his brother James. It was modeled after New York's Cotton Club with an all-black staff and all-black musicians and entertainers. The first band was the Rupe Floyd band from Illinois. Eddie Johnson's Crackerjacks came next, followed by a band led by trumpeter Walter "Crack" Stanley that broadcast over KWK radio. In 1934, the Jeter-Pillars Orchestra began a long residency as the house band that lasted until 1944.

Trumpeter George Hudson was born in Birmingham, Alabama and grew up in Pittsburgh. He played with Zack White and then joined Alphonso Trent (based in Little Rock). The band also featured Hayes Pillars, Charles Pillars and James Jeter. It was thought to be the stylistic forerunner of the Jimmy Lunceford band. After Trent broke up, the reed section went to Cleveland and later in January 1934, the Jeter-Pillars orchestra was formed. The band came to St. Louis in 1934 to play at the Plantation, but first worked at Gingham Inn and later on the road in Missouri and Kansas, booked by Eddie Randle, who was Union treasurer at the time.

The musician who revolutionized bass playing, Jimmy Blanton, from Chattanooga, was discovered at Jesse Johnson's Deluxe Cafe when Ellington was in town at the Coronado Hotel in 1939. According to Eddie Randle, Blanton was on the stand with the Ellington band the next night, He was recorded in an air-check with Ellington from the Coronado Hotel on November 1, 1939.

Eddie Randle's St. Louis Blue Devils began in 1932 and had many famous alumni: Jimmy Forrest, Ernie Wilkins, Miles Davis, Oliver Nelson, Eugene Porter all worked with him. Randle always worked and had one of the first radio shows featuring black bands in St. Louis.

Clark Terry was a young trumpeter in the late 1930's and was a student of Clarence Haydn Wilson at Sumner High School. Clark had an exceptionally long career, played with just about everybody and was particularly interested in jazz education.

Trumpeters Shorty Baker and Karl George left St. Louis in the late 1930's. Baker worked with Teddy Wilson and Andy Kirk before joining Duke Ellington. George was the first black musician to play with Stan Kenton.

During the war years, many St. Louis musicians were in the service. Clark Terry, Ernie Wilkins and others were at the Great Lakes Naval Training Center, but the Plantation Club continued. The Plantation was segregated, but an integrated club, the Riviera, was started in 1944 by Jordan Chambers. The Jeter-Pillars band was hired. The Billy Eckstine band was at the Plantation in 1944 and some sort of racial or musical problem caused them to be moved to the Riviera. Art Blakey joined the band in St. Louis and Miles Davis got his first exposure to Charlie Parker and Dizzy Gillespie at this engagement.

Although it wasn't strictly a jazz event, the Y circus held in St. Louis from 1935 to 1955 to benefit the Pine Street YMCA presented many of the area's black musicians in the band led by such people as Bugs Roberts and John Cotter. The first half of the program featured local amateur talent, with the second half having national talent and, in its heyday, ran for six days at Kiel Auditorium.

In the late 1930's, George Hudson left Jeter-Pillars and went to Dewey Jackson's band. He started his own band in 1942. They played Tunetown, the Comet Theater and worked on the road. Many of the St. Louis musicians who were at the Great Lakes Naval Station came back and joined George. In 1944, the 5th Annual Negro Music Festival was held in Sportsman's Park. Hudson's band and Eddie South performed. This group included Clark Terry and Ernie Wilkins. The Hudson orchestra made four 78's for the King Label in 1950.

Charlie Menees became first jazz DJ in 1945 and got threats when he played the style known as bebop. Saxophonist Jimmy Forrest was in and out of town with Andy Kirk, Jay McShann and others. He was recorded at a club here in St. Louis for a Chicago label called Towne in 1946. He joined Ellington in 1948. His hit, "Night Train," was a direct ? of a theme from Duke Ellington.

By 1948, Clark Terry was with the Count Basie band and he kept recruiting St. Louis musicians for the Count. Singleton Palmer recorded with Basie in 1949. Terry recruited Bob Graf (tenor sax) into Basie's sextet in 1952 and the Wilkins brothers, Ernie (saxophone, arranger) and Jimmy (trombone) into the Basie big band in 1954.

Buddy Childers was born in St. Louis, raised in Belleville. He auditioned for Stan Kenton when he was 16 and was in and out of the band several times in 1943-54.

Miles Davis left for New York to go to Juilliard in 1945. He ended up rooming with and working with Charlie Parker. In 1948-9, a group of musicians met at Gil Evans' apartment to discuss theory and a band eventually grew out of these discussions. Miles Davis was the one who called rehearsals and cracked the whip for the "Birth of the Cool" band in 1949-50.

Miles Davis changed the course of jazz history with the "Birth of the Cool Band," with his hard bop playing with "Walkin'," with modes on the "Kind of Blue" recording, with free rhythms in his 1964-67 quintet (known as free bop), and into jazz/rock in 1969.

An area north of Forest Park became known as the DeBalivere Strip featured many jazz styles. The Barrell was in operation from around the late 1940's to around 1965, longer than Gaslight Square. Sorrento's was another of the clubs in that area. At nearly the same time, a club known as the Glass Bar (later Peacock Alley) on Lawton started bringing in national jazz acts.

Around this time, the Tommy Dean (piano) band worked both the Barrell and Glass Bar featured vocalist Jewell Brown and saxophonist Chris Woods. Dean was first bopper in St. Louis. Woods came to St. Louis from Memphis and played with Randle, Jeter-Pillars and founded his own group in 1952. He left for New York in 1962 and worked a lot with Clark Terry.

Pianist Ralph Sutton was born in Hamburg in St. Charles County. He attended Northeast Missouri State College in Kirksville for a short time and went on the road with Jack Teagarden in early 1940's. As a young child he listened to "Harlem Rhythm" on WIL and became captivated by Fats Waller. Sutton made his way to New York, playing intermission piano at Eddie Condon's club in the early 1950's. He recorded with Sidney Bechet and many others during his long career, including the Kansas City pianist Jay McShann. Bobby Gordon was a great baritone saxophonist who left St. Louis in 1948. He was well-known in West Coast Jazz circles. He died tragically in Los Angeles in a car accident in 1955.

Vocalist Velma Middleton and bassist Arvell Shaw both worked with Louis Armstrong. Velma started with Louis' big band in 1942 and Arvell was with him during the all-star period in the late 1940's and early 1950's. Arvell Shaw, Clark Terry, Charles Fox, Kenny Rice and Phillip Wilson were all graduates of the Tom Powell American Legion Post Drum and Bugle Corps that was a real force in music education up until the late 1950's. Armstrong and his wife Lucille were married in Velma Middleton's mother's back yard in St. Louis in 1947. Velma died in 1961 while touring with Armstrong in Africa.

Bassist Wendell Marshall (Jimmy Blanton's cousin) went to Sumner High School and took some time out to play with Lionel Hampton in 1942 before returning to Lincoln University. After World War II, Wendell played with Stuff Smith and had his own trio in St. Louis in 1947. He then joined Mercer Ellington's band and after four months, joined Duke Ellington in September of 1948. He left in 1955 and free lanced in New York and was probably the busiest bass player in New York from the middle to late 1950's to mid-1960's.

Alto saxophonist Tab Smith played in St. Louis with Eddie Johnson in the early 1930's and returned in the late 1940's to stay. Smith worked around St. Louis quite a bit in the later stages of his life until his death in 1971.

Singleton Palmer left the Basie band around 1950 and founded his own group. The drummer, Ben Thigpen, was the father of Ed Thigpen, the famous drummer with Oscar Peterson. Ben

worked in the union and helped a lot for musicians in St. Louis on both sides of the river. The St. Louis Jazz Club was formed in 1951 as a result of Palmer's group, called the Dixie Six. The Jazz Club is still active up to today with the emphasis mainly on Dixieland.

The music continued unabated on the DeBaliviere Strip. In late 1959, an interracial club known as the "Holy Barbarian" opened with guitarist Grant Green, tenor saxophonist Bob Graf, organist Sam Lazar and drummer Chauncy Williams as the house band. The club only lasted eight weeks. Graf had a career with the Count Basie Septet, Woody Herman and Gerry Mulligan, and returned to St. Louis and worked as an instrument repairman, taking occasional playing gigs. Grant Green was mentored by saxophonist Chuck Tillman and after he was discovered by Lou Donaldson, went to New York, where he quickly became the house guitarist for Blue Note Records.

On February 10, 1959, a tornado, struck the Olive and Boyle neighborhood, known as Greenwich Corners that had residents somewhat more liberal than people in other parts of St. Louis. This disaster brought about Gaslight Square, an entertainment district that in its heyday, employed more musicians than any other place in the country. The tornado caused such damage that the area had to start over. The local merchants quickly sank their insurance payouts into refurbishing and renovating the buildings into restaurants and nightclubs. The block on Olive east of Boyle became Gaslight and the entertainment district called "Gaslight Square" began operations.

Developers opened theaters, restaurants, nightclubs, antique shops and jazz clubs. Jay and Fran Landesman, who wrote the Broadway play, The Nervous Set, opened the Crystal Palace. Barbra Streisand and the Smothers Brothers first gained national attention at the Crystal Palace. Comedian Lenny Bruce regularly worked in Gaslight Square. Pianist Jeter Thompson called Gaslight the jewel of the city because of the variety of entertainment found there. He also said that the Gaslight Square Association required coats and ties to get into the venues, but the clubs on Gaslight also had a dark side: clubs that African-Americans were likely to frequent were on both ends of Gaslight, not in the middle.

Dixieland was heard at the Opera House (Singleton Palmer and his Dixieland Six); Bustles and Bows and the Silver Dollar (Muggsy Sprecher's Gaslighters); the Tiger's Den (Sammy Gardner's Mound City Six) and the Natchez Queen and Bustles and Bows (St. Louis Ragtimers).

During the Gaslight days, Norman Weinstroer's Norman label documented many of the groups. Unfortunately, according to Dan Warner, head of Gaslight Records, the tapes were scattered all over St. Louis and poorly labeled, so we have only one CD documenting his recordings during that time.

A band that played pre-jazz music was the St. Louis Ragtimers led by ragtime pianist and scholar Trebor Tichenor. The band had a long run at the Golden Eagle (before Gaslight) and then at the Natchez Queen (1961-64) and Bustles and Bows (1964). The Ragtimers continue to perform today, even after the death of Tichenor in 2014.

Four jazz vocalists had most of the work on Gaslight Square. They were Ceil Clayton, Jeanne Trevor, Clea Bradford and Connie Morris. The first three made recordings, but Morris was not recorded, although she may have been the most popular on Gaslight. Trevor called her the queen of Gaslight.

Massachusetts born Ceil Clayton moved to St. Louis after World War II and recorded two albums in the early 1960's. She started playing in a trio context in the 1980's and worked in Scandinavia late in her career.

Clea Bradford-Silverlight was born in near Cape Girardeau, Missouri, but was schooled in St. Louis. She made her debut at Faust's in East Louis and was then on the Playboy Club Circuit. She worked on Gaslight from 1962 to 1966, leaving to tour nationally and settled in Washington D.C. until her death in 1997.

A St. Louis resident since the early 1960's, singer/actress Jeanne Trevor came to St. Louis from New Jersey. While she was on Gaslight, she worked at the Dark Horse, Vanity Fair and Le Jazz Hot. Around 1965, Trevor recorded an album for Mainstream Records with the Quartette Très Bien and saxophonist "Peanuts" Whalum.

Gaslight Square was set up in an interesting way. The clubs featuring Dixieland, jazz vocalists and comedy were in the middle of the block. Three clubs, the Dark Side, the Other Side and the Club Très Bien that featured modern jazz were on the east end of the block and Jorgie's was in the basement of the Adams Hotel on the west end of the block. Possibly it was a coincidence, but those clubs were the ones that attracted a black clientele. Both the Other Side and Jorgie's didn't have liquor licenses. Gaslight Square collapsed in 1965 when club owners destroyed the family atmosphere of the district by selling out to fast-buck operators who brought in much sleazier entertainment.

During this time, a club known as the Blue Note Club was doing well in Centerville, Illinois from the late 1950's on. That club was where most of the big names could be found after they finished their regular jobs on Gaslight Square or DeBaliviere. The club was owned by the late Leo Gooden and lasted until his death in 1965.

One of the groups that parlayed their success on Gaslight Square into national recognition was pianist Jeter Thompson and the Quartette Tres Bien. They spent the years 1963-73 on the road.

One of the unrecorded legendary players around St. Louis was a piano player named John Chapman, also known as "Albino Red" among the musicians. Freddie Washington and John Hicks revered Chapman, the first piano player in St. Louis to combine modern jazz sensibilities in an original style.

Trumpeter Bobby Danzig was another legendary musician in St. Louis who was never recorded. Danzig (and not Miles Davis) was the principle influence on a whole generation of trumpeters who were in high school in the 1950's.

St. Louisan Oliver Nelson came from a musical family and worked his first jobs while he was still in high school with the Jeter- Pillars Orchestra, George Hudson, and Eddie Randle. He studied composition and theory at Washington University (1954-7) and at Lincoln University (1957-8). Nelson went to New York, where he made several landmark albums, among them the great "Blues and the Abstract Truth" and "Afro-American Sketches" in 1961. Nelson had a hit record with "Walk on the Wild Side" and moved to Hollywood where he soon made a name for himself in TV and movie scoring with such shows as **Ironside** and **6 Million Dollar Man**. He returned to St. Louis throughout the 1960's to conduct jazz clinics at Washington University. Nelson died in 1975.

During the late 1950's and early 1960's, several black musicians attended Sumner and Vashon high schools and Lincoln University who later went on to national fame. Much of their musical apprenticeship was spent in local rhythm and blues bands. By the mid-1960's, with the collapse of Gaslight Square, these musicians found that there was no place to play and develop their craft. Percussionist Philip Wilson and trumpeter Lester Bowie eventually moved to Chicago and joined the Association for the Advancement of Creative Musicians (AACM). They planted the seed for the musicians in St. Louis to band together to form a collective.

During this period other advanced musicians like Julius Hemphill (Ft. Worth, Texas), Hamiet Bluiett (Lovejoy, Illinois), Oliver Lake, J. D. Parran and others were trying to find work. Frustration with the lack of creative outlets for their music led to such practices as playing outdoors in Forest Park on Art Hill at night. These men formed the core of the musicians in the Black Artists' Group, founded in 1967. The St. Louis collective differed from the AACM in that from the very first, poets, painters, actors and dancers were represented.

Besides Hemphill, Bluiett, LeFlore and Lake, many other musicians were involved in BAG. In this group was Joseph Bowie, Gene Lake, Charles "Bobo" Shaw and Bakida Carroll. The poets

Shirley LeFlore and Ajule were also involved in many productions. Floyd LeFlore described the atmosphere around St. Louis after the formation of BAG as one of great energy. By 1968, the group had obtained funds from the Missouri Arts Council and other agencies and obtained a building in which their efforts could be centered.

Around the late 1950's there was a group of people here in Sumner and Vashon High schools who went on to national fame. Lester Bowie was one of those people who found themselves with no place to work and develop their craft in St. Louis during the 1960's. This frustration led to the formation of the Black Artists Group around 1967. Allied with BAG was the mixed race group, the Human Arts Ensemble founded by James and Carol Marshall.

In 1969, a concert was held at the Art Museum that featured the multimedia characteristics of the group. Several exchanges of artists between BAG and the AACM took place with such groups as the Art Ensemble spending considerable time here in the early 1970's.

The BAG house became a center where many creative people came together. Beyond their own work, a project to teach music to the community made it possible for young musicians such as reedman Marty Ehrlich and guitarist Kelvyn Bell to obtain their early training in improvisatory music.

Hamiet Bluiett left for New York in 1969 and by 1972, BAG had lost funding. Most of the musicians left St. Louis and went to Paris, where their work was appreciated for the first time by a wider audience. They found work immediately. A recording, "Black Artists' Group in Paris" came from a concert produced there during that period.

The American composer Anthony Davis has said that much of the energy that revitalized the music in New York since the mid-1970's came from St. Louis and Chicago. The legacy of BAG is that many musicians surfaced in St. Louis who influenced the direction of the music since that time. A characteristic in the music of odd instrumentation showed itself immediately in the "Dogon A.D." recording. This featured a quartet led by Hemphill with the cellist Abdul Wadud in place of a bass. It is no accident that three charter members of the World Saxophone Quartet, Hamiet Bluiett, Julius Hemphill and Oliver Lake, were charter members of BAG.

The 1970's were a pretty Dark Time for St. Louis jazz, but music was heard at Helen's Black Eagle, La Casa, Mr. C's LaCachette and the Moose Lounge in North St. Louis, as well as Graham Chapel, Keil Auditorium and Opera House, the Mississippi River Fest at SIU-Edwardsville. Most 70's recordings were Dixieland by the bands Tiger Rag Forever, Old Guys Jazz Band, and Jean Kittrell at the Old Levee House. Charlie Menees started Jazz on KWMU in 1971 and went to KMOX in 1978.

Freddie Washington, Asa Harris, Willie Akins, David Hines, Mae Wheeler are mentioned in the Post-Dispatch by 1978-9.

1980-95 saw the slow rebuilding of the jazz scene with the work of musicians such as Paul DeMarinis, Freddie Washington, Asa Harris, Eddie Fritz, Herb Drury, David Hines and Jeanne Trevor. Since the advent of Grand Center with the Fox Theater, Powell Hall, the Sheldon Concert Hall, Jazz at the Bistro (1995-present), the Kranzberg Arts Center (2008-present), people of all colors have a place to go for world-class music and theater.

The 1980's saw a number of jazz festivals. Charlie Wells, former owner of the Tiger's Den on Gaslight Square, started the Mid-America Jazz Festival in March 1981. That festival, with both Dixieland and swing styles, ran for 18 years. Jo Ann Collins had a big hand in the Monsanto Jazz Festival on the riverfront in 1987, the St. Louis Jazz Festival at Keiner Plaza in 1988 and at Washington University in 1989. Her organization, the first Jazz St. Louis, brought in such artists as David Murray, Oliver Lake and Bobby Watson. Richard Henderson and James Warfield started the "Crusaders for Jazz" organization around 1989.

1989 Fair St. Louis, booked by Chris Mullin and Phillip Wilson. The line-up included the Lester Bowie Brass Fantasy, the Tony Williams Group, the St. Louis Jazz All-Stars, the Phillip Wilson Big Band, Emily Remler, Tania Maria and the Timeless All-Stars. Cecil Taylor was scheduled to perform, but missed his airline connections and ended up at the Moose Lounge. With this one exception in 1989, jazz has been underrepresented at Fair St. Louis.

Although "stage bands" have been in high schools since the mid-1950s, jazz education flew under the radar in St. Louis until 1972. That year, the Young Audiences program brought jazz to children all over the St. Louis area when Jeanne Trevor and the St. Louis Jazz Quartet began to do presentations for the organization. For a while during the 1970's, pianist Jimmy Williams presented jazz history programs over the public television station, KETC. Since the 1990's, "The Jazz Story" is presented to children several times a year at the Sheldon Concert Hall. Vocalists Jeanne Trevor and, more recently, Mardra Thomas, Anita Jackson and Kim Fuller along with pianist Carolbeth True and her group play to about 7500 young people annually. Since its inception, Jazz at the Bistro (now Jazz St. Louis) has had an education wing.

By the early 1980's, the idea of jazz education started to bubble up, starting at the college level and eventually working its way into high school and junior high music programs. Currently, Webster University and Southern Illinois University at Edwardsville have jazz studies departments. The University of Missouri- St. Louis has a jazz program led by Jim Widner, who retired in 2018. Music majors at Washington University can only minor in jazz.

There were several “kicks” bands in St. Louis. The personnel in such bands are mainly music teachers who want to keep their reading and, sometimes, their improvising skills sharp. The Gateway City Big Band was formed in 1966 and 52 years later is going strong.

University City tenor saxophonist Todd Williams recorded an LP (1987) with some other University City students, Jeremy Davenport (trumpet), Peter Martin (piano), David Berger (drums) and Mark Peterson (bass). All of these musicians, including bassist Christopher Thomas have long and successful careers in jazz.

Drummer Dave Weckl is from St. Charles, Missouri and was a student of Joe Buerger, among others. After college, became one of the top jazz-rock fusion drummers by the mid-1980's.

Bassist Kent Miller is a graduate of Rockhurst University and also attended the University of Missouri Conservatory of Music in Kansas City. He returned to St. Louis and started bass studies with Warren Clauch (St. Louis Symphony) and Wendell Marshall. He played around St. Louis, including time with George Hudson. Miller went to New York in 1984 and eventually moved to Silver Springs, Maryland, where he continues to work.

Pianist Peter Martin played with Joshua Redman, Betty Carter and now is the musical director and pianist for Dianne Reeves. He arranged, played music and appeared with Reeves in the motion picture *Good Night and Good Luck*. He now lives in University City, has a successful music series at the Sheldon and founded Peter Martin Music and the jazz teaching site, *Open Studio*.

Bassist Neal Caine is another University City High School graduate who moved to New Orleans in 1991 to study with Ellis Marsalis. He spent five years with Elvin Jones, starting in 1994. He worked with Betty Carter and in 2000, joined the Harry Connick, Jr. band. He is often seen on Connick's television show. He lives in New York and New Orleans.

One of the most in-demand saxophonists, Chris Cheek (1968-) was born in St. Louis, attended Webster University and then moved on to the Berklee College of Music in Boston. He moved to New York in 1992.

The Bosman twins, Dwayne and Dwight, are the sons of Lloyd Smith. Born in 1953, they were going into clubs with their father, Lloyd Smith, by age 10 and were jamming in these clubs at 14. After high school, they went to Florida A&M (1971-1975) and gigged around Florida for five

years. They returned to St. Louis in 1980 and sewed up the job at the Moose Lounge, which they held until 1995.

Ron Carter directed East St. Louis Lincoln High school's music program that won many regional and national honors before moving to Northern Illinois University. This program produced musicians such as pianist Reggie Thomas, Tony Suggs, trumpeter Russell Gunn, saxophonist Andre Roberson and drummers Terreon "Tank" Gulley and Montez Coleman. Thomas is an in-demand accompanist who now heads the music department at Northern Illinois University. He is the husband of vocalist Mardra Thomas. Gunn often works at the edge of jazz and hip-hop and now lives in Atlanta. Both Gulley and Coleman work in New York, but Coleman has moved back to St. Louis. Suggs was the pianist for the Count Basie Orchestra and has produced instructional videos. Roberson records in the "smooth jazz" genre.

Quiet as it was kept, there were remnants of avant-garde music during the politically conservative 1980's. Jay Zelinka, a reed player who made his recording debut with James Marshall and the Human Arts Ensemble, formed a partnership with keyboardist Greg Mills forming the group Exiles. Mills also recorded a solo piano album in 1984. The Exiles and Mills recordings are now available on Fredonia Music.

Pianist David Parker was experimenting with new forms during the second part of the decade. He recorded three LP's in 1986, 1988 and 1989. He also recorded three albums of what he called the November sessions in 1988. Of these, **Stella by Flashlight** is only one of two recordings made by trumpeter David Hines. Parker's more "inside" recordings, made in 1992, are the only recordings of trumpeter Sue Beshears, the late saxophonist Jimmy Sherrod and the late, legendary drummer, Joe Charles. Up and coming saxophonist Dave Stone also participated in these recordings. Parker also recorded a piano trio recording with bassist Eric Markowitz and drummer Gary Sikes (1992) and another trio with Stone (1993). That one was sixty minutes of free improvisation.

Dave Stone moved with his military family to St. Louis in 1989. While still a student, he recorded with David Parker. He is one of the few free jazz saxophonists left in St. Louis.

Floyd LeFlore was a trumpeter who was part of BAG in the late 1960's and early 1970's. He was part of the contingent that went to Europe. After Floyd came home, he performed sporadically. In 1993 he subbed in the Sun Ra Arkestra in a concert at the Sheldon Concert Hall. In 1994, he recorded the four-part **City Sidewalk Street Song** with tenor saxophonist John Norment. LeFlore died in 2014.

In 1993, alto saxophonist Chad Evans recorded **Takin' Place** in Nashville, Tennessee in 1993 only available as a cassette. Tenor saxophonist Freddie Washington made his only recording as a leader on Oliver Lake's Passin' Thru label in 1995. The CD was recorded in New York.

In 1988, a man from Texas, Frankie Richardson got many black players under contract as the Lakeside All-Stars, putting on two concerts. The first concert was somewhat successful while the second was a financial disaster for both Richardson and the musicians. Richardson put ads in the media and handbills in the black community for the first concert. The second concert received little or no publicity anywhere because Richardson could not make up his mind as to what to do, even though he had discussed his venture with professional publicists. Richardson quickly left town.

The loss of trumpeter/pianist David Hines (1942-1991) in a motorcycle accident near his home shocked and saddened the entire St. Louis music community. Tributes to him went on for weeks. David was originally a pianist and since his family had no piano, he practiced in the parlor of the Randle and Sons Funeral Home on Natural Bridge. After he graduated from Sumner High School, Hines studied formally in several colleges and universities. David started playing trumpet in the early 1960's. By 1963, he was touring on trumpet with rhythm and blues bands in both the United States and Europe. In 1968 he was the trumpet soloist for Woody Herman and held the same position with Ray Charles in 1970. He also played in theater orchestras in St. Louis. David taught at BAG and in various school situations and led the University City High School jazz band in the late 1980's. Hines toured Europe with Lester Bowie's Brass Fantasy in the winter of 1986 and recorded with the Julius Hemphill big band in 1988.

The renaissance of jazz in St. Louis really began when Barbara Rose (later known affectionately by the musicians as the "Jazz Mom") tried to initiate a jazz party in the late 1980's. This event never happened because St. Louis is a "walk-up" town when it comes to entertainment. People apparently didn't like having to put up money six months in advance. Undaunted, she found a room in the Hotel Majestic in late 1990 and opened a "listening room" jazz club, "Just Jazz," which became a big success. When the Majestic was sold, Barbara moved her operation to The Bistro in Grand Center and named her organization "Jazz at the Bistro." She did an important thing - she took Jazz at the Bistro to non-profit status and successfully ran the club until her death in 1998. "Just Jazz" was unusual in that the bandstand was in a corner facing the bar with seating going in both directions along what felt like narrow halls. Both local and an amazing number of national musicians were heard at both venues. This investment in the music by Barbara Rose led directly to the organization "Jazz St. Louis" (second incarnation), its continuing success and the completion of one of the best jazz clubs in the world, the Ferring Jazz Bistro.

The Australian pianist Simon Rowe started Catalyst Records in 1997. Rowe then moved to Indiana, taking the operation with him in 2000. Bill Becker started the Victoria Company in 1997

and soon became involved with Greg Trampe's MusicMasters studio that recorded half the CD's and manufactured them all. This label is responsible for many of the recordings of our musicians up to today.

Rich McDonnell started MaxJazz, a label that initially featured jazz vocalists but soon branched out. The label was active until his death in 2014. Its catalog has since been bought by Mack Avenue Records. Jay Zelinka started Freedonia Music to record, preserve and reissue free St. Louis improvisation from the 1970's and 1980s. Mike and Rob Silverman started Autumn Hill Records in 2007. The company produces both jazz and "new age" music.

In addition to the **Post-Dispatch**, **The American** and **The Argus**, jazz in this period up to today got more media help in 2005 with the pianist Dean Minderman's **St. Louis Jazz Notes** blog. Reviews of local musicians' performances were rare in all of the media.

After Barbara Rose's death in 1998, Gene Dobbs Bradford became the Director of Jazz at the Bistro in early 2000. The club became even more of a success and continues as one of the best jazz clubs in the world.

At the Sheldon Concert Hall Paul Reuter started a jazz series in 1995-1996, bringing in four or five national musicians and groups during each subscription season, plus specials with artists such as Wynton Marsalis, Ahmad Jamal, Dave Brubeck, Ramsey Lewis, Herbie Hancock, Chick Corea, Pat Metheny, Diana Krall and Jon Batiste. Since 2004, vocalist Denise Thimes has presented an annual concert at the Sheldon honoring her mother, and raising money for the Mildred Thimes Foundation to fight pancreatic cancer. The Sheldon also has a "Notes From Concert Series" a "Coffee Concerts" series that often feature local jazz musicians.

The Webster University Jazz Series during the school year presents local musicians and students on Monday nights at the Winifred Moore Auditorium. Washington University's Jazz at Holmes regularly presents both local and some national jazz musicians. Both series continue today.

Mississippi Nights and BB's Jazz, Blues and Soups present local and national touring jazz musicians occasionally. For years, the Sessions Big Band played there on an every Monday basis. The Whitaker Jazz Series has been running in late spring at the Botanical Garden for years.

As the years have gone by, other music has supplanted some of the jazz. In Webster Groves, Crossings Tavern and Grille and Cookie's Jazz & More opened and closed at about the same time (2008).

Contemporary Productions' Steve Schankman opened the Finale, which advertised fine dining and jazz in Clayton. The club opened in March of 2005 and closed at the end of 2007 when the club lost its lease.

In 2002, jazz radio personality Don Wolff and his wife established the Don and Heidi Wolff Jazz Institute and Art Gallery at Harris-Stowe State University. This is a huge repository of recordings from Wolff's collection.

Trumpeter George Sams moved to San Francisco at age 19 and worked with forward-thinking musicians such as Jon Jang and Andrew Hill. During most of his career, Sams has been involved with arts organizations. He returned to St. Louis in the late 1980's and founded the Metropolitan Gallery on Locust in 2005. The Gallery closed in 2014. He also established the Nu-Art series that featured concerts by local and national musicians at a variety of venues. That series continues today with a You-Tube archive of over 100 videos of Nu-Art Series concerts.

Dixieland continued to be a staple of St. Louis jazz and two new long-lived bands, the St. Louis Stompers and Cornet Chop Suey were founded during this time. The St. Louis Jazz Club presented monthly concerts and had an annual picnic, a practice that continues up to today. The Mid-America Jazz Festival continued to have Dixieland and mainstream jazz up to 1999.

Pianist, vocalist Jean Kittrell led three ensembles: the Jazz Incredibles (a trio), the seven-piece St. Louis Rivermen and the five-piece Old St. Louis Levee Band. She retired in 2008 and died in 2018. After Kittrell retired, Red Lehr took over the Rivermen and started his own group, the Powerhouse Five. The St Louis Stompers Classic Jazz Band recorded 11 titles between 1998 and 2018.

A Dixieland/Show band, Cornet Chop Suey, was organized in 2000 and is still working and recording today. In the 2000-2008 period, they made a total of six recordings.

The St. Louis Ragtimers recorded in 2001, while their pianist Trebor Tichenor, made two recordings. Pianist Richard Egan made two ragtime recordings (2000, 2004). Another ragtime and stride pianist, a young Stephanie Trick, also recorded twice (2005, 2008) and now tours the United States and Europe. Trebor Tichenor died on February 22, 1914 at the age of 74. The Ragtimers continue to perform. His two children, Virginia and Andrew are both professional musicians.

Although St. Louis is regarded as a trumpet player's town, a good argument can be made that it is also a piano players town. The reason is that piano players (and guitar players as well) can work steadily in hotel entertainment rooms, restaurants, piano bars and other venues. During

this time, pianists Herb Drury, Carolbeth True, Dave Venn, Ptah Williams, Kim Portnoy, Reggie Thomas, Carol Schmidt, Curt Landes, Eddie Fritz, Jeter Thompson, Adaron "Pops" Jackson, Ken Kehner, Ryan Marquez, Adam Maness and others had as much work as they wanted. Quite a few made recordings. Guitarists Steve Schenkel, Rob Block, Tom Byrne, Rick Haydon, Dave Black and William Linehan all work extensively.

Lawrence Fields, who was born in St. Louis and is a 2008 graduate of the Berklee College of Music, initially worked with Willie Akins and recorded with Maurice Carnes and John Norment. Since leaving Berklee, Fields has played with many of the greatest musicians in jazz.

Swing DeVille is dedicated to the style of the Hot Club of France and Django Reinhardt. They recorded in 2006. The band has all string instruments. Bach to the Future fuses Bach to a jazz-rock style. The Silverman Brothers started the band, which was recorded in 2006.

Community radio station, KDHX, had a long running jazz vocals show hosted by Al Becker called "Voices in the Night." The show finally ended in 2010. Prominent female vocalists during this time include Denise Thimes, Jeanne Trevor, Fontella Bass, Tracey Mitchell, Marsha Evans, Christine Hitt, Asa Harris, Mae Wheeler, Erin Bode, Valerie Tichacek, Sherry Drake,

Anita Rosamond, Mardra Thomas, Debby Lennon, Christy John Bye, Anita Jackson and Erika Johnson. Pianist/vocalist Hugh "Peanuts" Whalum worked steadily from the early 1950's. His Nat "King" Cole styled voice was very popular as are Joe Mancuso's Sinatra-styled performances.

Current St. Louis trumpeters include the latte Lee Hyde, Randall Holmes, Danny Campbell, Prince Wells, Jim Manley, Larry Wilson, Andy Tichenor, Dawn Weber and Michael Parkinson, who served as music department chair at Webster University (1997-2007).

On December 26, 1996, the **Post-Dispatch** highlighted the Young Jazz Messengers, a group of high students with uncommon talents. Keyon Harrold (trumpet-McCluer High School), Jason Salter (sax-Chaminade) and from Central Visual and Performing Arts High School, Corey James (piano), Jason Jennings (vibes), Jahmal Nichols (bass) and Jeremy Clemons (drums). Terry Perkins commented that, "Harrold has a natural touch on trumpet you just can't teach." Clemons now lives and works in New York.

Harrold went to New York and has played with Wynton Marsalis, Christian McBride, the Count Basie ghost band, the Charles Tolliver Big Band and others too numerous to mention. He graduated from School of Jazz at the New School and has also been active in the rhythm and blues and hip-hop worlds. Keyon did the entire trumpet playing in Don Cheadle's Kind of Blue, a

biopic of Miles Davis. The All-Music Guide singled him out as one of “the leading jazz trumpet players of a new generation.”

Trombonist Brett Stamps was the founder and director of the Jazz Studies program at Southern Illinois University-Edwardsville in 1979, retiring from that position in 2011. Other trombonists include Jim Owens, Lamar Harris, Brett Spainhower and James Martin.

Saxophonist-composer Paul DeMarinis, now director of the jazz department at Webster University has been a force in St. Louis music since the late 1970's. A University City High School and Indiana University graduate, he is a composer, author, poet and saxophone player for the St. Louis Symphony. Other saxophonists include the late Willie Akins, Mike Karpowitz, Dr. Rob Hughes, Dave Stone (who now lives in Oregon), the Bosman twins, John Norment, Jason Swagler (now chair of the SIU-E jazz department), Jeff Anderson, Larry Smith and smooth jazz saxophonists Rodney Tate, James Warfield and Tim Cunningham. Clarinetist Scott Alberici plays in both Dixieland and mainstream jazz bands.

St. Louis has a number of drummers of note: Kevin Gianino has played with just about everybody in St. Louis. Kimberley Thompson plays with pop and jazz greats, garnering three Grammy™ awards. Maurice Carnes has toured Europe and Asia with Marcus Roberts. Clancy Newell plays in several big bands around St. Louis and is a member of the Kim Portnoy Trio.

Tommy Crane played with Willie Akins and moved to New York, where he leads a jazz-rock fusion band. Emmanuel Harrold is Keyon Harrold's brother, and he has played and recorded with many jazz and hip-hop musicians, garnering several Grammy™ awards. Kyle Honeycutt, Miles Vandiver and Gary Sykes have been heard in many contexts from jazz-rock to avant-garde and are still active today. Drummer Steve Davis was born in Santa Barbara, California. He is an educator, sound engineer and producer while being one of the most innovative drummers in jazz. He toured with the Lynne Arriale Trio for 15 years and now has a recording studio in St. Louis as well doing many live performances.

In this period, there were four festivals in the spring. All highlighted local artists, but the US Bank Festival brought in many national groups. Cynthia Prost was the festival founder and director. It was held in Clayton's Shaw Park (2001-2008). Soon, it was apparent that one of the unstated goals of the festival was racial diversity, working to win back the black community that now likes jazz at about the same rate as the white community. To get to this diversity, the festival started bringing in soul singers and other non-jazz acts and became a jazz and heritage festival. St. Louis's very hot, stormy June weather caused the cancelation of several performances and the entire festival in 2008. In contrast, the Greater St. Louis Jazz Festival is held indoors in at the University of Missouri-St. Louis and at Jazz at the Bistro. The festival features local musicians, high school bands and one or more headliners. The Old Webster Jazz & Blues Festival started 2002 in October with mainly Dixieland bands. As time went on, more mainstream jazz and blues acts are heard.

The storms that brought down the US Bank Festival are symbolic of the economic storm that fell on St. Louis with the coming of the Great Recession that started in late 2008 and lasted until 2010.

Jazz St. Louis continued to prosper. They built a magnificent new facility by acquiring the building next to the Bistro and converting them into the *Harold and Dorothy Steward Center for Jazz*, an edifice with the Ferring Jazz Bistro, practice rooms for the jazz students and Dorothy's Lounge, a room where patrons can watch the shows without charge. Since 2000, over 160,000 students have been touched by the organization's jazz education wing. Sixty per cent of these students are from low-income communities.

The jazz series at the Sheldon Concert Hall and the Touhill Performing Arts Center continue. BB's Jazz, Blues and Soups, The Broadway Oyster Bar, the Delmar Loop in University City, the Whitaker Series at the Botanical Garden, the Webster University Jazz Series and the Holmes Lounge at Washington University all offer places for the local musicians to play. Even at the height of the recession, there were a number of places opened where jazz could be heard. Robbie's House of Jazz in Webster Groves (2009-2014), The Wine Press (now closed), Nathalie's, Troy's Jazz Gallery, the Thurman Grill, the Kinda Blue Club and the Cigar Inn in Belleville are still available to jazz fans. The Tavern of the Fine Arts on Bell Avenue in St. Louis (2011-2016) was a place for more advanced playing. The Kranzberg Center has three spaces where jazz is heard: The Kranzberg Center (weekly jam sessions), the Grandel Theater and inside the Grandel, and a jazz room called the Dark Room. Hotel entertainment rooms also provide work for local musicians. Dan Stevens renovated the Ozark Theater in Webster and turned it into a jazz concert hall. It continues as the Webster Groves Concert Hall. At least one concert a month is devoted to jazz. But, because of the recession, the number of gigs were down at least until early 2011.

The Greater St. Louis Jazz Festival, the University City Jazz Festival), the Chesterfield Jazz Festival and the Old Webster Jazz and Blues Festival continue. The latter three are free and outside in the early spring and fall.

St. Louis has several "community big bands." The Gateway City Big Band has been in existence since 1966 and is morphing into a jazz band. The Blue Knights are smaller band that is an offshoot of the Gateway City Big Band. The original Knights of Swing band was founded in 1950 in Minnesota and remains active today. The Ambassadors of Swing also mines this area. The Oasis big band rehearses and plays occasional concerts. The Sessions Big Band was started around 1995 by Keith Ellis as a band to play at BB's Jazz Blues & Soups. There is a St. Louis Big Band, the Steve Schankman orchestra, the Dave Dickey Big Band, the Genesis Jazz Project, The Route 66 Big Band, The Missouri Bottom Big Band and The Sheldon's North County Big Band (a high school all-star band). Another long-standing band, The Jazz Edge Orchestra, was formed in January 1990 under the direction of Robert Edwards. This band has a

Count Basie feel to it. St Louis also has a New Orleans styled brass band, The Funky Butt Brass Band.

Bassist Jim Widner played with Stan Kenton and Woody Herman. He just retired as Director of Jazz Studies at the University of Missouri, St. Louis. He also leads his own St. Louis Big Band.

Two Webster University faculty members, pianist, composer Kim Portnoy and reed player, composer Paul DeMarinis released CD's having to do with combining jazz with poetry.

Avant-garde jazz and music related to jazz is often heard in concerts by the New Music Circle that brings in various artists during each year. James Hegarty, Principia College music chair and avant-garde jazz pianist and composer and Joshua Weinstien, KDHX DJ are on the board. Fred Tompkins is very active in the group.

The 2009-2018 period has seen a quiet resurgence of avant-garde jazz. Tom Hamilton (electronics) recorded a group with trombonist James Martin at Webster University in 2009. Fred Tompkins made recordings in 2012 and 2016.

Jay Zelinka's company, Freedonia Music, issued nine recordings in this period. The core personnel on most of these recordings is Dave Stone (saxophones and electronics) Jay Zelinka (alto sax, electronics), Jeremy Melsha (turntable, electronics), Tracy Andreotti (cello) Greg Mills (piano) with guest musicians. Two were recorded in 2008-9 and the other seven recorded in 2015 to 2017.

The other avant-garde jazz group in St. Louis is the STL Free Jazz Collective that recorded three digital download albums in 2015, 2017 and 2018. The musicians in the collective are Michael Castro (poet, deceased 2018), James Hegarty (keyboards) Baba Mike Nelson (trumpet, flugelhorn, shells, percussion, vocal) Paul Steinbeck (b) Gary Sykes (d) Jerome "Jay Dubz" Williams (as). Their web site also contains videos of some of their performances.

## **Jazz in Kansas City**

In the history of jazz, there have been four major urban centers in the development of the music: New Orleans, Chicago, New York and Kansas City. The histories of the first three centers have been celebrated since the beginning, but Kansas City has not received sufficient recognition for

its important role in revitalizing the “Swing Era” in the period of 1925 – 1940 and contributing to the evolution of jazz to the next major style of bebop.

There are a number of similarities between St. Louis and Kansas City. Both were fur trading hubs in the early days. St. Louis was founded in 1764 by Auguste Choteau and Pierre Laclède. The ‘Founding Father’ of Kansas City was Francois Choteau, who was a nephew of August and who began a settlement in approximately 1802. Kansas City was officially started by John Calvin McCoy.

By the turn of the last century, both cities were hotbeds of ragtime. In St. Louis, the Rosebud Café was the main focus, with key musicians being Tom Turpin and the “Father of Ragtime,” Scott Joplin, who moved from Sedalia, Missouri to St. Louis. Kansas City is much closer to Sedalia, 89 miles away, and was a home of early ragtime and was the home for many years of the important ragtime composer and pianist, James Scott. Scott’s first rag was published by the Dumars Music Company in Carthage, Missouri, south of Kansas City, and one of the best-known rags, Euday Bowman’s “Twelfth Street Rag,” was published in 1919 by the J.W. Jenkins Sons music company in Kansas City. The music of both cities was highly informed by the blues - St. Louis by blues from the Mississippi Delta and Kansas City by blues from the Southwest.

Like St. Louis, Kansas City was at the confluence of two major rivers and was a railroad hub, but before that was earlier a place where wagon trains set out for the West Coast and the Southwest. Because of the strong north-south pull of the Mississippi River, no regional jazz style developed in St. Louis which had a direct connection to New Orleans, the birthplace of jazz, and the south. Kansas City musicians developed their own style that was only slightly related to that of New Orleans, as their primary connection to that music was phonograph records.

St. Louis and Kansas City also share the same situation of outstanding black music teachers in their schools. William Levi Dawson, Alonzo Lewis and Major N. Clark Smith taught music at Kansas City’s Lincoln high school in the 1920’s and 1930’s, and Smith also taught in St. Louis’ schools before moving on to Chicago.

In both cities, Italian mobsters had a hand in the development of the music by controlling venues. Most of the best known clubs were run by these mobsters. Tom Pendergast was the chairman of the Kansas City Democratic Club and ruled the city with an iron fist from 1925 to about 1939. Because of Pendergast, there was no Prohibition in Kansas City. The same could be said of the Depression. Kansas City was known as “The Paris of the Plains” because of the bootlegging, prostitution and gambling that was out in the open during this period. St. Louis mobsters were more in the shadows, but, as we have seen, the Scarpelli brothers openly ran Club Plantation from 1933 to approximately 1950. Kansas City was a good-time town, but St. Louis was not because of its German-Catholic heritage and suffered through the Depression.

Like St. Louis, a white dance orchestra, The Coon-Sanders Nighthawks, established Kansas City's reputation as a national presence with a 1921 recording made in Kansas City. In St. Louis, it was the Gene Rodemich Orchestra that recorded in New York in 1920. In both cases, an early white saxophone virtuoso helped put a distinctive stamp on the music. The saxophone virtuoso in St. Louis was Rodemich's c-melody saxophonist Frank Trumbauer, who is the progenitor of Lester Young's style. In Kansas City, Loren McMurray was heard with the Eddie Kuhn and Paul Tremaine bands. According to Chuck Haddix, McMurray died young. The music in all these dance orchestras was highly scored and only touched on jazz improvisation. None of the bands contributed to a regional St. Louis or Kansas City style.

The jazz music of Kansas City, like that of St. Louis, developed from ragtime, the blues and band music, but because of its isolation, Kansas City developed its own distinctive style. That distinctive style was, unlike St. Louis, enhanced by bands that traveled through the upper Midwest to the Southwest that were known as "territory bands." Some of these bands were Jesse Stone's 'Blue Serenaders' from Joplin, Missouri, the "Blue Devils" from Oklahoma, The Andy Kirk Band from Dallas, Lloyd Hunters' Serenaders and the Nat Towles band from Nebraska, and Don Albert, Boots Douglas, Troy Floyd from Texas and the Alphonso Trent Orchestra from Arkansas, Texas and other parts of the Midwest. When the Great Depression started in 1929, the musicians and some of the bands migrated to "The Paris of the Plains."

Blues was the backbone of Kansas City jazz. Texas bluesman Blind Lemon Jefferson, a singer and guitarist, started adding jazz-like single-string improvisations to his chordal guitar accompaniment. The Texas blues style made its way to the Kansas City jazz musicians. The style featured "head" (memorized) arrangements to which were added different riffs by the bands in each performance, so Kansas City bands presented a constantly evolving palette of music. In contrast to bands elsewhere, Kansas City bands used a feel of four even beats, a practice brought in by bassist Walter Page, the leader of the Oklahoma Blue Devils. Another characteristic of this music was extended solos. A song could be performed for hours at a jam session, with soloists and rhythm sections changing out as the musicians tired. The great musicians could and did solo for dozens of choruses.

Pianist Bennie Moten was the first black bandleader in Kansas City. Moten's group was started as a ragtime band in 1918 and was the first Kansas City band to record. The recordings were made in Chicago in September, 1923. Three of the selections ("Ill Nured Blues," "Evil Mama Blues," and "Break o'Day Blues") featured blues vocalist Ada Brown, while two ("Elephant's Wobble" and "Crowdad Blues") were instrumentals played by Lammar Wright (cornet), Thamon Hayes (trombone), Woody Walder (reeds), Bennie Moten (piano), Sam Tall (banjo) and Willie Hall (drums). Just over a year later, with Harry Cooper (cornet) and Harlan Leonard (reeds) added, the band recorded in St. Louis on November 29. The band recorded the first version of the Bennie Moten tune, "South." The first remake of this tune by Moten in 1928 was a huge hit and remained on jukeboxes up until the late 1970's when RCA-Victor began phasing out their vinyl records.

It was during this time that the Pendergast political machine opened up Kansas City into a 24-hour town. There were clubs on 12<sup>th</sup> Street, and theaters and ballrooms like the Pla-Mor Ballroom, the El Torreon Ballroom and Paseo Hall. These ballrooms attracted national bands. There were a number of “black and tan” clubs, the Sunset, the Lone Star and the Reno club. Except for the Reno, which was integrated, African Americans were relegated to the balcony with the whites down on the dance floor. The area around 12<sup>th</sup> Street and Vine had nearly 50 jazz clubs along with brothels and gambling parlors. The area around 18<sup>th</sup> and Vine was jumping with clubs like the Cherry Blossom, the Chocolate Bar, Street’s Blue Room, Amos 'n' Andy, Boulevard Lounge, Chesterfield Club, Chocolate Bar, Dante’s Inferno, Elk’s Rest, Hawaiian Gardens, Hell’s Kitchen, the Hey Hay Club, Lone Star, Old Kentucky Bar-B-Que, Spinning Wheel, Street’s Blue Room, Subway and the Hi Hat. After their working gigs, jazz musicians went to all-night jam sessions that lasted into the next day. These jam sessions were no-holds-barred affairs. As a result, the Kansas City musicians were sharp, highly trained musicians ready to take on all comers.

Until the arrival of Andy Kirk’s Clouds of Joy in Kansas City in 1929, the Benny Moten band had few competitors from bands residing in Kansas City and its environs. Both the Blue Devils and the Blue Serenaders were in and out of Kansas City engaging in friendly band battles. The only competition was between Moten and the George E. Lee groups that featured his sister, Julia. Although he played a number of instruments, Lee was a vocalist known as the “Cab Calloway of the Midwest.” Apparently, there were a number of fierce band battles between the two bands. In 1929, Lee hired Jesse Stone (best known as the composer of “Shake, Rattle and Roll” in 1950’s rock and roll) as an arranger. Lee defeated Moten at a battle of bands in St. Joseph, Missouri and apparently tied him in a band battle at Paseo Hall. This situation caused Moten to reassess his band’s body of work. Lee quit full-time band leading in 1936.

Andy Kirk was a baritone saxophonist and tuba player who was born in Denver. He was taught music by Paul Whiteman’s father and joined the George Morrison Orchestra. Working his way to Dallas, Kirk joined Terence T. Holder’s Dark Clouds of Joy and eventually became leader after Holder quit the band. He renamed the band the 12 Clouds of Joy and, on the way, picked up saxophonist John Williams and his wife, the former child prodigy, pianist Mary Lou Williams. The band recorded in Kansas City in November, 1929. Kirk’s regular pianist did not show for the recording session and Mary Lou Williams substituted for her. When Kirk recorded a second time, Dave Kapp, the A&R man for Brunswick records, demanded her presence. She remained with Kirk until early 1941 when she made her last recording with him. Kirk took his band east in 1931 and made a New Jersey recording with vocalist Blanche Calloway. He then returned to Kansas City and did not leave until 1936.

Bennie Moten admired the Oklahoma Blue Devils and recruited them one-by-one until the majority of Moten’s band was ex-Blue Devil musicians. These musicians included pianist Count Basie, bassist Walter Page, trumpeter “Hot Lips” Page, trombonist Dan Minor, vocalist Jimmy Rushing and reed player “Buster” Smith. Eddie Durham a guitarist/trombonist who was also a skilled arranger was on the band by 1929 as part of Moten’s modernization efforts. By 1930, an insurrection in the band led to the eventually led to the 1931 formation of the Kansas City

Skyrockets, led by Moten's altoist, Harlan Leonard. The Moten band traveled to New York on a number of occasions, recording in Camden, New Jersey in 1928, 1930 and 1931. According to Harlan Leonard, Moten tried to play like the eastern bands, but by 1931, had returned to the Kansas City blues style because of the influx of the Blue Devil musicians. Kansas City tenor saxophonist Ben Webster, one of the major saxophonists of the swing era, joined Moten in 1932.

That same year, at the height of the Depression, the Moten band began an Eastern tour, went broke and nearly starved to death. Before all of this happened, the band recorded again in Camden, New Jersey. These sides showcased the hard swinging style that was a major characteristic of the Kansas City style. The 1932 Moten recordings were far ahead of their time, three years before Benny Goodman broke through. It is possible that, given different circumstances, Bennie Moten and not Benny Goodman would have been the "King of Swing."

In 1933, the great tenor saxophone soloist Lester Young moved to Kansas City. He worked with Kirk, Moten and a remnant of the Blue Devils. Young was a feared presence in all of the jam sessions. By 1933, nationally known touring orchestras, including Fletcher Henderson, passed through Kansas City. Henderson's saxophone soloist, Coleman Hawkins (known as the father of the tenor saxophone) was involved in a jam session at the Cherry Blossom club with the Kansas City saxophonists, including Lester Young. The jam session lasted all night and Hawkins could not best Lester Young. A legend says that he burned out the motor in his Cadillac driving to St. Louis for the next Henderson band gig. In 1934, he went to New York and worked with Henderson for a short time. Lester had a fight over the beat style that Henderson's wife tried to change, to no avail. Young returned to Kansas City and played with Andy Kirk for six months.

Kansas City boogie-woogie pianist Pete Johnson formed a duo with the singing bartender at the Sunset Club, Joe Turner, that lasted for many years. Johnson, along with "Meade Lux" Lewis and Albert Ammons, was very popular during what was termed the "Boogie Woogie Craze" in the early 1940's.

In 1933, the Moten band members kicked Benny Moten out of the band and Count Basie took over the band for a time before Moten was let back in. During this time, Lester Young performed with Basie for the first time. Dick Wilson (from Mt. Vernon, Illinois) and Budd Johnson and Buddy Tate (both from Texas) were also playing in Kansas City at the time. Wilson left with Kirk and Johnson and eventually had a long residency with Earl Hines. Tate played with other territory bands and worked with the Count Basie band in the 1940's.

By 1935, a young newspaperman named Dave Dexter was writing about the jazz music of Kansas City. His columns were picked up by the national press, giving recognition to a style of jazz that was known to only a few musicians. Dexter's enthusiasm eventually brought the Count Basie band out of Kansas City.

The Moten band left Kansas City for an out of town gig without Bennie Moten, who remained in Kansas City to have a tonsillectomy. The operation was botched and Moten died on April 2, 1935. Count Basie took the band to the Reno Club and eventually edged out Moten's brother, Bus Moten, as the band's leader. As a result of Dexter's writing, jazz promoter John Hammond heard a broadcast of the Basie band and, in 1936, went to Kansas City and brought Basie to Chicago. Unfortunately, Dave Kapp of Decca Records signed Basie to a usurious contract, and it took three years for Hammond to get him out of it and sign him with Columbia. However, Lester Young and a small group of musicians, including Basie himself and known as "Jones-Smith Incorporated," recorded a session in Chicago in November 1936 that produced two all-time jazz masterpieces: "Shoe Shine Boy" and "Lady Be Good."

According to Chuck Haddix, Mary Lou Williams and Andy Kirk's wife began taking a twelve- or thirteen-year-old Charlie Parker around Kansas City in 1932 or 1933 to jam sessions and small gigs in clubs owned by a man named Felix Payne. Parker became a professional and joined the union in 1935. He played with the Ten Chords of Rhythm, led by a pianist named Lawrence "88" Keyes. When he was sixteen, he tried to play in a major league jam session where Jo Jones embarrassed him by throwing a cymbal at his feet. He then took a summer job with George E. Lee in the Ozarks in Eldon, Missouri. There, he spent 12 to 15 hours a day practicing, using method books such as the Klosé book. In fact, much of his musical language comes from short licks found in these method books that could be played in any key or tempo. Haddix claims he was a star in Kansas City was billed as "Little Charlie Parker, saxophonist" when he worked with Harlan Leonard. Parker went to New York for a short while, where he claimed he made his breakthrough. But Haddix and other evidence suggest his style was already formed by the time he left for New York. Parker was one of those who changed music for all time.

The Harlan Leonard Kansas City Rockets left Kansas City sometime around late 1939 or early 1940. The reason for this exodus was 1939 the tax evasion conviction of Tom Pendergast. The wide-open town closed quickly. Leonard had been in the reed section of the early Bennie Moten band and broke with him in 1931. The band featured a number of great musicians. Tadd Dameron was one of the arrangers, James Ross was the lead trumpet player, Fred Beckett (who was the main influence on J.J. Johnson) was the trombonist, and the band had two excellent tenor saxophone players, Jimmy Keith and Henry Bridges. They had four recording sessions for RCA victor in 1940.

Pianist and vocalist Jay McShann came to Kansas City from Muskogee, Oklahoma in late 1936 after the Basie band left town. He came to Kansas City by accident, getting off a bus in Kansas City while on the way to Omaha. Ostensibly, he was on his way to Omaha to visit an uncle, but really wanted to check out Count Basie, who had already left town. Jay stayed in Kansas City and eventually founded his own band, which included Charlie Parker at times. After Parker returned to Kansas City from New York, he rejoined McShann, who had an octet. This octet obviously traveled around the Kansas City area. It was recorded in a performance at the Trocadero Ballroom in Wichita in August, 1940 and in two radio broadcasts in Wichita late the same year. The Jay McShann Orchestra was recorded in Dallas on April 30, 1941 by Dave

Kapp of Decca Records. While the band had one modern piece, "Swingmatism" with a great solo by Charlie Parker, Kapp was fixated on the blues. Singer Walter Brown had a hit, "Confessin' the Blues," with the band's rhythm section only. This typecast the Jay McShann band as a blues band for the rest of its existence.

The music in Kansas City continued even after Prendergast's conviction. According to Chuck Haddix, Scott's Dinner Playhouse, The Chez Paris (on the site of the Cherry Blossom), The El Capitan, Tootie's Mayfair and the Half-a-Hill Tavern were active. Other clubs returned to 18th and 12<sup>th</sup> Streets. Recordings in this period showed a strong blues influence. Pianist and bawdy vocalist Julia Lee, born in Boonville and raised in Kansas City, recorded a lot either in Kansas City or Los Angeles during the period 1945-1957. Her very popular repertoire was focused on "songs my mother never taught me" and included songs with titles like "I've Got a Crush on the Fuller Brush Man," "My Man Stands Out" and "I Didn't Like It the First Time (The Spinach Song)." Her backup musicians were mostly Kansas City musicians like Jay McShann, reed player and Kansas City legend Tommy Douglas, drummer Baby Lovett and others. Other recordings made in Kansas City include a few by Bus Moten, Walter Brown and a broadcast of the Woody Herman band with Charlie Parker as the soloist. After that time, only seven recordings were made in Kansas City until the mid-1980's.

There are jazz studies programs at the University of Missouri-Kansas City and Kansas City Community College. There are youth jazz academies at the American Jazz Museum and Kansas City Community College.

Over the years, there have been a number of jazz festivals in the Kansas City area, including:

- The Jazz Carol Festival at Community Christian Church (24 years)

- Liberty Wine and Jazz Festival

- Prairie Village Jazz Fest (2011-present)

- 18<sup>th</sup> and Vine Jazz Festival – College, high school & middle school students

- Jazz in the Woods Festival (1989-2017)

- Kansas City Jazz and Heritage Festival (2017-)

- Kansas City Jazz Festival (1964-1972)

- Kansas City Jazz Summit - Basie competition for students

- Kansas City Women's Jazz Festival (1978-85)

- Jazzoo (which supports the Kansas City Zoo)

Since 1980, a number of high profile jazz musicians from Kansas City have come to the fore. Guitarists Pat Metheny and John McLean, trumpeter Mike Metheny, saxophonist Ahmad Aladeen, pianist Michael Pagan, drummer Eric Montzka and vocalists Karrin Allyson, Angela Hagenbach, Kevin Mahogany, Luqman Hamza and Lisa Henry.

Saxophonist Bobby Watson, a veteran of the Jazz Messengers, was the director of jazz studies at the University of Missouri–Kansas City Conservatory of Music and recently retired as the first William D. and Mary Grant/Missouri, Distinguished Professorship in Jazz Studies.

A number of big bands perform in Kansas City since 1980. They are the City Lights Orchestra, the David Basse Big Band, the Kansas City Boulevard Big Band, the Trilogy Big Band, the Pat Morrissey Big Band, the New Vintage Big Band, the Frank Mantooth Jazz Orchestra, the Kansas City Jazz Orchestra, and the Clint Ashlock Big Band.

By the 1990's there were movements toward building a Kansas City Jazz Museum in the 18<sup>th</sup> and Vine district. The museum opened in 1997 and shifted its focus to all American jazz and changed its name to the American Jazz Museum. The museum regularly presents jazz in its Blue Room. Other venues that present jazz are the Mutual Musicians Foundation, Folly Theater, Green Lady Lounge, The Phoenix, The Majestic Restaurant, Corvino Supper Club and Tasting House, and The Ship.

### **Jazz in Rural Missouri**

There seem to be only two measures of the health of jazz in rural Missouri: the number of jazz recordings and whether a school (high School or middle school) has a jazz band as part of their curriculum.

The Tom Lord Jazz online Discography lists two recordings in Joplin, five in Springfield, one in Cape Girardeau, three in Columbia and one in Jefferson City in contrast to St. Louis and Kansas City.

Columbia has the “We Always Swing” jazz series that was started in 1995. Executive director Jon Poses brings in nationally known musicians, often in concert with those who appear at Jazz St. Louis events. These happen during the school year at various venues around Columbia. During the 2019-2020 season, “We Always Swing” booked 14 jazz groups (including those cancelled due to the covid-19 pandemic). They have the James Williams Jazz Series Education Program and also have close relationships with the Columbia Public School District and its

District Fine Arts program as well as its Partner-in-Education Program. They also have a longstanding relationship with the University of Missouri School of Music Jazz Studies program. The Jazz Series produced 25 events during the 2019 Jazz Appreciation Month in April.

Springfield had a number of Stan Kenton band clinics during the 1960's.

The Missouri State High School Activities Association (MSHAA) has a listing of music programs in most of the high schools in the state of Missouri. A quick survey of the rural high schools from Class One (smallest schools) to Class Five (largest schools) revealed the following data:

Class	Number of Rural High Schools Surveyed	Percent with Jazz Bands
1	121	17
2	45	35
3	72	56
4	45	78
5	30	87

This table shows conclusively that, although most rural schools have band programs, the number of jazz band programs decrease as the school gets smaller. Since most rural areas cannot get National Public Radio, the only place in the country where the bulk of jazz is heard, this data is not surprising.