Welcome to Kansas City for the 50th Annual IAJRC Convention. As usual, we have lined up an excellent mixture of presentations, jazz films, live jazz and a field trip, as well as a nice selection of jazz record vendors to fulfill your purchasing needs.

The newly-renovated 295-room Marriott Country Club Plaza hotel is our chosen convention venue. The hotel's rooms have high-speed internet access/Wi-Fi (free for convention attendees), coffee/tea makers and all the usual facilities that you'd expect. There is a bar, two restaurants and a coffee shop, as well as a business center, fitness center and a swimming pool. All convention attendees staying at the hotel will get 50% off the hotel's breakfast buffet (saving $8) and a free drink in the lobby lounge each day. There is also a free hotel shuttle that will take you to Country Club Plaza and pick you up again after your visit.

As usual, upon registration, everyone who pays a full convention fee (excludes “banquet-only” guests) will receive a Welcome Pack containing CDs, magazines and Kansas City tourist information.

On Friday afternoon we will take convention attendees on a field trip to the Marr Sound Archives, the American Jazz Museum and the Mutual Musicians Foundation (Kansas City's Local (continued on next page)
627, African-American Musicians Union, founded in 1917) and an open house at Renaissance Records. Subject to available space, banquet-only guests can take part in this trip for a nominal charge of $15 per person. Convention attendees need to sign-up for the field trip by Thursday evening (September 5), as space is extremely limited. Please be in the hotel lobby by 12:45 pm at the bus will leave at 1:00 pm sharp. Due to time constraints, we cannot delay our departure for late people.

On Thursday afternoon we have a live jazz session performed by popular Kansas City jazz pianist Bram Wijnands.

On Saturday night, our live jazz entertainment will be provided by the Kansas City Rumble big band that will be playing the early KC music of Bennie Moten, Count Basie and others.

We will have ever popular Main Raffle and the Split-the-Pot Raffle (50% to the winner and 50% towards convention costs). We have some great jazz books, CD sets, gift certificates and other items as raffle prizes, including a 7-CD Earl Hines Mosaic set. Split-the-pot Tickets are priced at $2 each and raffle tickets are $2 each, 3 for $5 or 7 for $10. Tickets will be on sale throughout the convention and the drawings will be made during the band intermission on Saturday night (must be present to win either the Split-the-Pot or the Main Raffle prizes).

I would like to thank my fellow Chicago committee members Perry Huntoon and Lee Goode, who have worked tirelessly for the last twelve months to make this event happen and also Shelley Finke for her invaluable work in soliciting raffle prizes, etc. Thanks also goes to non-member Marc Kritzer, who has travelled from Chicago to conduct raffles, take pictures and help out in general.

I hope that you have a wonderful stay in Kansas City.

Ian Tiele
Convention Committee Chair

Visit the IAJRC website for pictures and updates from the 2013 Kansas City Convention at...

www.iajrc.org
Thanks to everyone who donated to our Welcome Pack

- Storyville Records (CDs)
- Doug Finke (CDs)
- 90th Floor Records (CDs)
- Downbeat (magazine)
- KC Ambassador JAM (magazine)
- Jazz Times (magazine)
- New York City Jazz Record (magazine)
- Kansas City Tourist Office (information packs)
- The American Rag (magazine)
night. Claude Williams described the scene: “Kansas City was different from all other places because we'd be jamming all night. And [if] you come up here ... playing the wrong thing, we'd straighten you out.”

The Pendergast political machine collapsed after Tom Pendergast was indicted on tax evasion, reform elements took over and nightclubs and cabarets soon shut down. Jobs for musicians dried up and the bands took to the road. By 1942, with the turmoil of World War II, many of the musicians had been drafted. Finally, by 1944, the great Kansas City jazz era slowed down, but it didn't totally die out. Today, jazz still thrives in Kansas City, albeit in a more modest way.

In the history of Kansas City music, blues formed the basic vocabulary for KC-style jazz. The blues originated as a rural Black vocal music with a style improvised to the rhythms of work. That early rhythm evolved and gave birth to the blues, and eventually to Kansas City jazz, a kind of blues that jumps with a jazz sound. In fact, the city’s first jazz recording by Bennie Moten in 1923 was "Evil Mama Blues."

In 1979, Bruce Ricker filmed The Last of the Blue Devils, a documentary starring Count Basie and singer Big Joe Turner, and featuring many performers from the original era.

In 1996 Kansas City native Robert Altman released the film Kansas City depicting the Kansas City jazz era.

In 1997 the American Jazz Museum opened in the 18th and Vine neighborhood with a mission of celebrating Kansas City's jazz heritage.

Each year Kansas City celebrates "Jazzoo" - a charity fundraiser dedicated to Kansas City jazz and raising funds for the Kansas City Zoo. In 2011, Jazzoo was one of the Nation's largest charity fundraisers, raising over $800,000.
While New Orleans was considered the birthplace of jazz, America’s music grew up in KC. Kansas City is known as one of the most important “cradles of jazz,” along with New Orleans, Chicago and New York.

Only in Kansas City did jazz continue to flourish. At one time, there were more than 100 night clubs, dance halls and vaudeville houses in the city regularly featuring jazz music. Legends like Count Basie, Andy Kirk, Lester Young, Bennie Moten, Mary Lou Williams, Joe Turner, Hot Lips Page, Jay McShann and many others played in Kansas City. Alto saxophonist, Charlie Parker began his ascent to fame in KC in the 1930s, later coming to prominence after leaving Jay McShann’s band and becoming one of the co-founders of bebop in New York.

Kansas City’s 12th Street became nationally known for its jazz clubs, gambling parlors and brothels, earning the city the moniker, “The Paris of the Plains.” At its height, 12th Street was home to more than 50 jazz clubs. Just six blocks to the north, jazz also flourished at 18th & Vine, which became nationally respected as the epicenter of the city’s African-American community.

Among the city’s jazz places were the Amos ’n’ Andy, Boulevard Lounge, Cherry Blossom, Chesterfield Club, Chocolate Bar, Dante’s Inferno, Elk’s Rest, Hawaiian Gardens, Hell’s Kitchen, the Hi Hat, the Hey Hey, Lone Star, Old Kentucky Bar-B-Que, Paseo Ballroom, Pla-Mor Ballroom, Reno Club, Spinning Wheel, Street’s Blue Room, Subway, and Sunset.

Another great outcome of Kansas City jazz was the jam session. After performances, musicians would get together to exchange ideas and experiment with new methods of playing. The best local and out of town musicians would take part in these jam sessions that lasted all night and well into the next day. Many downtown clubs were the scene of jam activity. Often members of the big bands would perform at regular venues earlier in the evening and go to the jazz clubs later to jam for the rest of the night.

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**Thursday, September 5th**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>8:30 am to 11:00 am</td>
<td>Board Meeting</td>
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<tr>
<td>9:00 am to 5:00 pm</td>
<td>Registration</td>
</tr>
<tr>
<td>1:00 am to 1:15 pm</td>
<td>Welcoming remarks by IAJRC President Geoff Wheeler and host committee</td>
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<tr>
<td>1:15 pm to 2:30 pm</td>
<td>Sonny McGown – “That Rhythm Man” – a review of the career of guitarist Steve Jordan</td>
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<tr>
<td>2:45 pm to 3:45 pm</td>
<td>Bram Wijnands – live music from an acclaimed Kansas City pianist</td>
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<tr>
<td>4:00 pm to 5:00 pm</td>
<td>Chuck Haddix - “Early Bird: The life, career and recordings of Charlie Parker in Kansas City”</td>
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<tr>
<td>5:00 pm to 6:30 pm</td>
<td>Hospitality Suite Open</td>
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<tr>
<td>5:15 pm to 8:00 pm</td>
<td>Dinner Break (on your own)</td>
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<tr>
<td>8:00 pm to 10:00 pm</td>
<td>Jazz Films by Mark Cantor</td>
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**Friday, September 6th**

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>9:00 am to 5:00 pm</td>
<td>Registration</td>
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<tr>
<td>9:30 am to 10:30 pm</td>
<td>Trevor Tolley – “The Boogie-Woogie Craze”</td>
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<tr>
<td>10:45 am to 2:30 pm</td>
<td>Don Manning – &quot;Bird’s mother &amp; Buster Smith”</td>
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<td>1:00 pm to 1:15 pm</td>
<td>Field Trip – Meet in the hotel lobby at 12:45 pm</td>
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<tr>
<td>1:15 pm to 2:30 pm</td>
<td>The bus leaves at 1:00 pm sharp! We will visit the Marr Sound Archives, National Jazz Museum, Mutual Musicians Foundation (with entertainment &amp; cash bar) &amp; Vinyl Renaissance Records (open house with snacks &amp; drink). Make your own way back to the hotel after the open house - a short 5 minute taxi ride or stay on the bus to go straight back to the hotel.</td>
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<tr>
<td>5:15 pm to 8:00 pm</td>
<td>Dinner Break (on your own)</td>
</tr>
<tr>
<td>8:00 pm to 10:00 pm</td>
<td>Relaxin’ in the Listening Room</td>
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Kansas City is world renowned for its rich jazz and blues legacy. Jazz in Kansas City was born in the 1920s and continues today in clubs and events held throughout the city. More than 20 area nightclubs feature jazz on a regular basis.

The roots of Kansas City jazz are quite varied. Blues singers of the 1920s and ragtime music greatly influenced the music scene. Settings such as dance halls, cabarets and speakeasies fostered the development of this new musical style. In the early days, many jazz groups were smaller dance bands with three to six pieces. By the mid-1920s, the big band became the most common. Territory bands also had an influential development on jazz in the city. Many great musicians got their start in these bands, traveling up to 1,000 miles between jobs.

The first band from Kansas City to acquire a national reputation was the Coon-Sanders Original Nighthawk Orchestra, a white group which broadcast nationally in the 1920s. However, the Kansas City jazz school is identified more by the black bands of the 1920s and 1930s. While jazz began in the 1920s with a bang, it flourished in the 1930s, mainly as a result of political boss Tom Pendergast. During prohibition, he allowed alcohol to flow in Kansas City. As an entertainment center, Kansas City had no equal during these dry times. This "wide-open" town image attracted displaced musicians from everywhere in mid-America. Throughout the Depression, Kansas City bands continued to play while other bands across the nation folded. The city was shielded from the worst of the Depression due to an early form of New Deal-style public works projects that provided jobs, and affluence, that kept the dance-oriented nightlife in town swinging.

Saturday, September 7th

9:00 am to 11:00 am  Members Meeting
1:00 pm to 1:50 pm  Dewayne Gilley – Tribute to Myra Taylor – Kansas City jazz pioneer
2:00 pm to 2:50 pm  Jan Evensmo – “The Bill Savory Recordings”
3:00 pm to 3:50 pm  “Discographical Forum” – Hosted by Dick Raichelson
4:00 pm to 5:00 pm  Panel discussion – Bob Porter, Geoff Wheeler & Dick Raichelson
5:00 pm to 6:30 pm  Hospitality Suite Open
7:00 pm to 11:00 pm  Banquet and Awards followed by live jazz with the Vine Street Rumble big band

About Kansas City Jazz

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