

# KANSAS CITY RAGTIME & BEYOND

Presents



Tuesday, January 14, 2020

7:00 PM

**Old Mission United Methodist Church**

(5519 State Park Rd., Fairway, KS)

Admission - \$20 at the door

Students with parents or student ID admitted free

[www.kcragtime.org](http://www.kcragtime.org) or call 913 491 6923

**Recognition**

Kansas City Ragtime and Beyond would like to recognize individuals who volunteer their time to organize the concerts and bring talented musicians to Kansas City.

**Board of Directors**

Jerry Lanese	President
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**Volunteers**

Don Grimes	Membership
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**Lifetime Members**

Diane Capps  
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Kansas City Ragtime and Beyond would also like to recognize those who have made a financial contribution that helps support the continuation of our concerts and other activities.

**2019 Donors – Bronze Level and Above**

**Bronze Level**

Nancy and Alan Powell

**Silver Level**

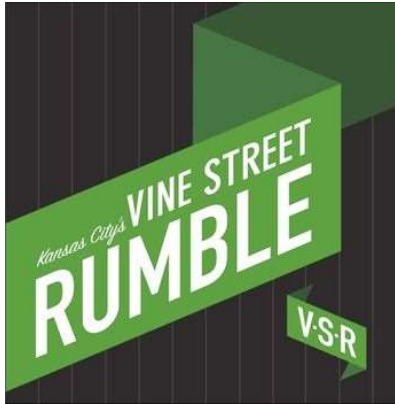
Margaret and Don Grimes  
Lois and Carl Herman  
James and Sandra Hillesheim  
Craig Kirkpatrick  
Barbara Mathewson

**Gold Level**

Mary Grace and Jerry Lanese  
Megan and Charlie Wehner

**Platinum Level**

Marilyn Youll  
Eileen Chase, William Shefcheck



**Roaring out of the Kansas City of the 1930's** –The Vine Street Rumble Jazz Orchestra, directed by Kent Rausch, was formed to honor the legacy of the “golden era” of our city’s world renowned jazz history. The band exclusively performs the same outrageously exciting music that made Kansas City THE PLACE to be in the 30’s and 40’s, dedicated to taking the audience back to the wildly famous “jam sessions” and concert performances that literally changed the jazz world and influenced musicians from coast to coast, and beyond.

The band personnel are Kansas City’s “top call” musicians who love to faithfully recreate the KC jazz scene, most of whom have performed across the United States and around the world. Accurately performing the hot swing music of



Rod Fleeman  
guitar



Doug Talley,  
Jay Sollenberger,  
Al Pearson

Count Basie, Jay McShann, Andy Kirk and the 12 Clouds of Joy, Harlan Leonard and his Rockets, Mary Lou Williams, Joe Turner and the world famous boogie woogie piano master, Pete Johnson, and others, Kansas City’s Vine Street Rumble takes audience members “Back in time to 18<sup>th</sup> and Vine, tapping their toes, clapping their hands, cheering their favorite soloists and joining in the fun!”



Kent Rausch - Leader

Excerpts from: "Kansas City Jazz" by Frank Driggs and Chuck Haddix.

Kansas City, Missouri, a cradle of jazz, along with New Orleans, Chicago, and New York bred a distinct style of jazz that swiftly grew from ragtime to bebop. In 1921, James Scott published one of his last great rags, "Don't Jazz Me Rag, (I'm Music)." Twenty years later, Charlie Parker composed "What Price Love," a classic bebop later renamed "Yardbird Suite." The golden age of Kansas City Jazz produced a legion of bands and soloists who changed the course of American music. Surprisingly, little scholarship has been devoted to the development of Kansas City Jazz.

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Jazz originated in New Orleans just after the turn of the century, the Creole offspring of an uneasy marriage of African-tribal and European-American musical traditions. An international port nestled on the banks of the Mississippi River, New Orleans cultivated a thriving sin industry, centered on Storyville, a city sanctioned red-light district skirting the southwestern edge of the French Quarter. The bordellos and honky-tonks lining the narrow crowded streets of Storyville along with the dance halls scattered throughout the city provided steady work for Buddy Bolden, Louis Armstrong, Jelly Roll Morton, Kid Ory, King Oliver, Sidney Bechet and other first-generation New Orleans jazz greats. Free from convention, they jazzed the standard repertoire of waltzes, ragtime, plantation songs, and popular standards with blue notes, vibrato, evenly accented 4/4 rhythm, and countermelody, creating an uninhibited mode of musical expression that at the time was indelicately referred to as "gutbucket."

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Located in the heart of America, straddling the state line between Kansas and Missouri, Kansas City at first glance appears to be an unlikely location for the development of a unique jazz style. A frontier town hunkered down at the confluence of the Missouri and Kansas Rivers, Kansas City served as a crossroads for the great migration west, outfitting wagon trains headed west blossomed into a cosmopolitan oasis of culture and entertainment, ranging from grand theaters and ballrooms to a thriving sin industry.

Excerpt from “Kansas City Jazz”, continued

Kansas City’s government, ruled from 1911 to 1939 by a Democratic political machine driven by Tom Pendergast, a burly Irishman with a twinkle in his eye, fostered the wanton nightlife rife with gambling, prostitution, and bootlegging. Twelfth Street, a tawdry string of taxi dance joints, bars, and gambling dens, stretched a mile east of downtown. The red-light district on 14<sup>th</sup> street thrived in the shadow of city hall. Kansas City jazz, a hardy hybrid, flourished in this immoderate environment.

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ORIGINALLY A WILD-AND-WOOLY RIVER TOWN, established ahead of the great westward migration, Kansas City grew into a center of commerce and entertainment, becoming nationally known by the late 1930s as the “Paris of the Plains”- a comparison drawn, not from Kansas City’s broad boulevards and fountains, but its immoderate nightlife and laissez-faire attitude.

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During the 1920s and 1930s, musicians from across the country flocked to Kansas City, drawn by the easy ambience and plentiful jobs in the dance halls and nightclubs sprinkled liberally between 12<sup>th</sup> and 18<sup>th</sup> Streets. Arriving in 1929, Mary Lou Williams found Kansas City to be a heavenly place, with “music everywhere in the Negro section of town, and fifty or more cabarets rocking on 12<sup>th</sup> and 18<sup>th</sup> Streets. .... Most of the night spots were run by politicians and hoodlums, and the town was wide open for drinking, gambling and pretty much any form of vice. Naturally, work was plentiful for musicians.”

Reference: Kansas City Jazz; From Ragtime to Bebop – A History: Dreggs, Frank and; Haddix, Chuck; Oxford University Press; 2005 (See original for quote references.)

## KANSAS CITY RAGTIME AND BEYOND MEMBERSHIP

The mission of KCRB is to bring to Kansas City and the surrounding area four to six concerts of ragtime and early American music, featuring nationally recognized musicians, each year; to expose all age groups to this music and educate all on the contributions of the Kansas City and Midwest area to our musical culture. Concert admissions do not cover the cost of our concerts. In order to continue to bring you these concerts and expose our youth and others to this music genre, we need your support in the form of KCRB membership and donations and attendance at our concerts. Memberships are renewable each year. We are now into a new year.

It is a new year for donations. All levels of membership will receive our newsletters. KCRB is a 501(c)(3) corporation and deductions allowable within the tax law apply. Donors at the bronze level and above, will be listed in KCRB newsletters, programs and other literature. Membership and donor levels are listed in the table below.

Donor Level	Annual Donation Amount
Basic Membership	\$25 to \$49
Bronze	\$50 to \$99
Silver	\$100 to \$249
Gold	\$250 to \$499
Platinum	\$500 and above

Past and new members – Use the form, below with donation or to update your contact or preference information. A similar form is available in the KCRB website ([www.kcragtime.org](http://www.kcragtime.org))

**KCRB Membership and Contact List Information**

Name(s) \_\_\_\_\_ Address \_\_\_\_\_

Phone \_\_\_\_\_

e-mail \_\_\_\_\_

I am joining KCRB or renewing my KCRB membership. My donation of \_\_\_\_\_ is enclosed.

**Preferences**

Please update my contact information and/or preferences

Please remove my name from the KCRB member/ mailing list.

Send Newsletter by \_\_\_\_\_ e-mail \_\_\_\_\_ U.S. Postal Service

Please send/do not send e-mail concert reminders. (Circle one)

I am interested in sponsoring a specific KCRB event. Event or activity \_\_\_\_\_

I am interested in seeing/hearing the following artist. \_\_\_\_\_

Complete the above form and send it and your donation to: Jerry Lanese, 12401 Catalina, Leawood, KS 66209

Make checks payable to KCRB.

*Kansas City Ragtime and Beyond*

827 S. Home Ave.

Independence, MO 64053

Coming KCRB Concerts

January 14, 2020; 7:00  
Vine Street Rumble

February 21, 2020; 7:00 PM  
Taslimah Bey

April 30, 2020; 7:00 PM  
Stephanie Trick and Paulo Alderighi

June 7, 2019; 2:00 PM  
Annual House Concert at home of Dr. and Mrs. Doug Cusick  
featuring  
Frederick Hodges and Richard Dowling

[www.kcragtime.org](http://www.kcragtime.org)