

**FROM DREAMLAND TO SHOWCASE: JAZZ IN CHICAGO, 1912 TO 1996**  
**October 1996 – February 1997**

CASE 1 INTRODUCTION

Music and musical entertainment have played an important role in Chicago's cultural life since the middle of the nineteenth century. Concert music, opera, festivals, conservatories, music publishers, and instrument makers contributed to the developing vitality of America's second largest city. As the nineteenth century came to a close, Chicago was also becoming a center for vernacular styles such as ragtime piano playing and musical comedy. The publishing of popular sheet music thrived. In the early part of the twentieth century, rapid expansion of the city through ambitious construction projects and the growth of public transportation were among the many factors in the emergence and flourishing of jazz. Post-World War I economic prosperity, the increased climate of social daring, and rebellion against the moralistic attitudes that led to Prohibition all contributed to the Chicago music scene. The excitement of urban life, the migration of vast numbers of African-Americans from the South to Chicago, and intensified interracial awareness and interaction also set the stage for the great array of ballrooms, cabarets, nightclubs, and theaters on the city's South Side. Improvised in the Dreamland Cafe and other pioneering Chicago nightspots, this strong musical tradition still lives on today in popular venues such as Andy's, the Green Mill, and the Jazz Showcase.

"From Dreamland to Showcase: Jazz in Chicago, 1912 to 1996" presents a chronological survey of jazz music and musicians associated with Chicago, beginning with a brief introduction to the origins and early development of jazz. In 1989 the University of Chicago Library presented an exhibition, entitled "Jazz -- The Chicago Scene: The Art of Stephen Longstreet," which centered on fifty-eight artworks, several now held by the Department of Special Collections, by the artist and jazz historian who recorded his involvement in the jazz scene in words and images. "From Dreamland to Showcase" complements this earlier show and draws broadly on the rich resources of the Chicago Jazz Archive to explore several questions, among them: What is jazz? When was jazz first performed in Chicago? When was the word "jazz" first used in the Chicago press? How did race, culture, and music interact in Chicago during the 1920s and the 1960s, two of the most fertile decades in the history of jazz in Chicago? What is meant by "Chicago jazz" as a style and how does it relate to New Orleans jazz?

As is often the case with the history of a cultural phenomenon, there is much about the history of jazz that is not clear-cut and that forms the basis of scholarly and popular debate. Historiographical problems are complicated by the fact that jazz is an improvised tradition, and the earliest performances were not documented through the then relatively new technology of sound recording. This has made it difficult to determine the nature of music that was being played in clubs, theaters, and dancehalls. Jazz scholars cannot even be certain about the date of the beginning of Chicago's Jazz Age. The year 1912 was chosen as the initial date for this exhibition for several reasons. In that year, at least two important jazz venues opened on 31st Street in Chicago -- the Pompeii Buffet and Cafe (later renamed the Richelieu, when Jelly Roll Morton became its musical director), and the Cafe de Champion, a prototype for high-class, racially integrated cabarets of the 1920s and 1930s. The earliest datable artifacts in the exhibition, the dance announcement cards from the Dixie Music House, were made in

1912. In 1981 Natty Dominique, one of the first New Orleans trumpeters who later became an important figure on the Chicago scene, told oral history interviewer John McDonough that he moved to Chicago in 1912. The first pieces of sheet music notating the blues, which has significant links to jazz, were published in 1912, and jazz composer and pianist Jelly Roll Morton is supposed to have performed publicly when he visited his friend pianist Tony Jackson in Chicago that year.

The exhibition brings us from 1912 to 1996, the twentieth anniversary of the Chicago Jazz Archive. The Archive was established in 1976, after Benny Goodman presented a lecture, entitled "Art of the Jazz Conductor," at the invitation of Mrs. Peter Wolkonsky, then Chairwoman of the University's Visiting Committee to the Department of Music, as part of a series on the Art of the Conductor. Inspired by Goodman's presentation, Mrs. Wolkonsky and Robert Semple of the Visiting Committee suggested that a jazz archive be created. A planning committee was appointed and Richard Wang, professor of music at the University of Illinois at Chicago, was chosen to be the Archive's first principal advisor and later the first Chairman of its Executive Committee. The Chicago Jazz Archive is housed adjacent to the music collections in the Regenstein Library, in a special room that was completed in 1982, thanks to a gift from Benny Goodman and the Peter Kiewit Charitable Trust. The Archive supports the research and instructional mission of the University of Chicago in fields such as music, history, and sociology, and it regularly serves the research needs of scholars and musicians internationally through telephone inquiries, correspondence, on-site visits, and the World Wide Web.

The Archive has received many generous donations over the years. John Steiner, a collector and historian of Chicago jazz, joined the Visiting Committee to the Department of Music and the Executive Committee of the Archive by 1977. His first donation to the Archive was a collection of three thousand sheet music imprints, most of which were published in or related to Chicago. The Jazz Institute of Chicago has also played a crucial role in the development of the Chicago Jazz Archive. In 1982, the Chicago Jazz Archive received materials from the Institute's DeMicheal Archives, including recordings made at the annual Chicago Jazz Festival; interviews from the Institute's Oral History Program, coordinated by writer Terry Martin; and the personal collection of Don DeMicheal, who had been president of the Jazz Institute of Chicago and an editor of the jazz magazine *Down Beat*. Members of the Institute were also instrumental in the Library's acquisition of materials from the personal collections of Frank Gillis, Gordon Goodman, Jimmy Granato, Richard Manning, Jimmy and Marian McPartland, Robert Peck, Paul Romaine, Francis Stanton, and Henry Temple. A recent gift from the Visiting Committee to the Department of Music has supported the installation of additional shelving in order to accommodate the Archive's growing collections.

The University of Chicago Library expresses gratitude to the music collectors and organizations who donated or loaned materials for this exhibition.

## CASE 2 THE ORIGINS OF JAZZ

The roots of jazz go back to the African continent, specifically to the predominantly vocal music traditions of West Africa brought to America by Africans sold into slavery. The slaves sang, often in call and response form, to accompany their

work, dance, and worship. Their principal instrument was the drum, although at times large drums were banned by slave owners who feared that the drums would be used to signal revolts. From the seventeenth century through the early nineteenth century, the music of the slaves remained relatively unchanged from its African origins. Over time, however, African-Americans began to adopt European instruments, musical scales, and popular song forms and use them to recreate and alter African effects. Such genres as plantation songs, spirituals, ragtime, and blues evolved from this mix of African and European traditions.

In the early nineteenth century, white Americans started to compose songs imitating the blacks' plantation songs. These heavily Europeanized works, popularized by Stephen Foster and others, were sometimes known as "Ethiopian songs." The minstrel shows of the era relied heavily on these compositions, usually performed by white men in blackface. However, a few of the composers of Ethiopian songs were black, including the renowned James Bland.

The spiritual, a form of black religious folk music, gained widespread appeal through traveling choirs, such as the pioneering collegiate group the Fisk Jubilee Singers, founded at Nashville's Fisk University in the 1870s. The choral performance of spirituals, or "jubilee singing," remained popular into the 1920s and influenced later styles, such as gospel.

Ragtime, a highly syncopated form of music that may have developed from the transfer of a black banjo folk style to the piano, was first played by black musicians in dance halls, saloons, and brothels after the emancipation of the slaves in 1863. By the late nineteenth century ragtime had become popular across the country. In Chicago, ragtime was probably first played publicly in 1893, when composer and pianist Scott Joplin and others performed at the Haitian Pavilion in Jackson Park during the World's Columbian Exposition.

Blues, another form which emerged from the black folk music tradition, has been documented in New Orleans and the Mississippi Delta around 1900 but may date back considerably earlier into the nineteenth century. The first blues sheet music was not published until 1912. Blues singers such as Bessie Smith and Mamie Smith were often accompanied by jazz bands from the 1920s on, when blues clubs began to be frequented by whites. Leadbelly, one of the most famous of the early blues artists, was a prolific songwriter, singer, and guitarist, with an enormous, varied repertory of about five hundred songs. Leadbelly's music provides links to earlier black vocal traditions.

Out of the fusion of blues, ragtime, black traditional music, and various styles of popular music, jazz arose. Musicians, however, did not immediately begin using the term "jazz." Instead, they referred to their music as ragtime, and talked about "playing hot." Characteristics of the new musical genre included the addition of blues rhythms and pitch inflections to rags and other popular song and dance forms, the uneven playing of eighth notes in a "swinging" manner, and the undergirding of two-beat marches, primarily rags, with a 4/4 ground beat. The creative spontaneity and emphasis on improvisation in jazz reflected the relatively new freedom of the former slaves.

Jazz crystallized in New Orleans, a center for music of all kinds, chiefly because of the city's established brass band tradition, the very early existence of blues there, and its musically sophisticated black and Creole populations. Jazz grew out of the improvisations of musicians of this transitional period, such as New Orleans trumpeter

Bunk Johnson. Johnson performed in orchestras during the 1890s; toured with minstrel shows, circuses, and ocean-liner bands in the early 1900s; and returned to New Orleans again from 1910 to 1914 before he started traveling even more widely. Like many of the early performers, Johnson's music was not recorded until much later, after jazz had become a well-established musical style.

### CASE 3 NEW ORLEANS TO CHICAGO

By 1900 there were at least four types of black and Creole bands in New Orleans. The more musically skilled groups, such as those led by A. J. Piron and John Robichaux, played ragtime and dance arrangements in resorts, restaurants, and clubs. Street bands or parade bands, made up of brass instruments, clarinets, and drums, played marches, hymns, popular songs, and old standards like Septimus Winner's Listen to the Mockingbird. Louis Armstrong, Buddy Bolden, Bunk Johnson, and other early jazz pioneers got their start playing with street bands. The brass band tradition survives today in New Orleans, most notably in the city's "jazz funerals" and Mardi Gras parades.

Honky tonk bands, also known as "stink" bands, were popular in Storyville, the vice district of New Orleans. These bands played in the famous Funky Butt Hall and other bars with small dance floors, gambling rooms, and bordellos on the upper floors. Patrons of the honky tonks danced the slow drag to blues music and other strains of informal two- to four-piece groups, which included such pivotal musicians as Louis Armstrong, Sidney Bechet, and Jelly Roll Morton.

Perhaps the most significant model for early jazz bands was the New Orleans dance band. More than any other type of black band, the dance band combined blues, ragtime, and other popular forms to create the first versions of jazz. Typical bands included violin, cornet, clarinet, trombone, drum set, double bass, and guitar. This configuration evolved into the classic New Orleans jazz bands between 1900 and 1915. They performed for a wide variety of functions, including dances, picnics, funerals, and concerts, and as a result they developed a broad repertory.

Black New Orleans musicians created jazz in a fertile musical environment, mixing styles and constantly improvising. Buddy Bolden is often named as the first jazz musician, but he probably played ragtime and blues with a hint of the new jazz sensibility. Highly regarded among the first generation of jazz musicians were trombonist Willie Cornish, drummer Dee Dee Chandler, bandleader John Robichaux, clarinetist Frank Lewis, and the Tio family. They were followed by a generation of players that included such luminaries as cornetist Louis Armstrong, clarinetist (and later saxophonist) Sidney Bechet, clarinetist Johnny Dodds, drummer Baby Dodds, trombonist Kid Ory, and cornetist Joe "King" Oliver.

White New Orleans musicians played a less central role in the development of jazz in the early period. Although not known primarily as innovators and pioneers of the style, performers such as Nick LaRocca, Larry Shields, Paul Mares, Leon Roppolo, and the Brunies brothers popularized the Dixieland jazz style, and made jazz accessible to white audiences. In Chicago, white musicians played in such groups as the Original Dixieland Jazz (or Jass) Band and the Friar's Society Orchestra (later known as the New Orleans Rhythm Kings), and helped to diversify the audience for jazz. The New Orleans Rhythm Kings' style was influenced by both Dixieland and the black New Orleans groups, especially King Oliver's Creole Jazz Band.

As jazz entered the cultural mainstream, the American ethos was shifting to emphasize self-expression and enjoyment as acceptable ways to spend one's leisure hours. By the early 1920s, white Americans, particularly affluent urbanites, had adopted lifestyles that included cinema and musical theater, and dance hall, Tin Pan Alley, and jazz bands. White literary figures, such as novelist and critic Carl Van Vechten, championed the new music and popularized New York jazz venues with sophisticated white audiences. Other factors in the popularization of jazz among whites included the evolution of the professional entertainment industry; the rapid growth of sound recordings, which became common in American homes of all socio-economic groups in the late teens; the national dance craze that started about 1913 and led to a boom in popular music; and the Prohibition Law of 1920, which spawned innumerable cabarets and speakeasies

## CASE 5 NEW ORLEANS TO CHICAGO

By the 1910s, jazz had begun to spread from New Orleans to the cities of the West Coast and the North, including Los Angeles, San Francisco, Kansas City, New York, and Chicago. The closing of the Storyville area of New Orleans left musicians without jobs; many of them moved to Chicago, where work was available. Through the Great Migration of southern blacks to northern cities, the African-American community in Chicago grew substantially, especially on the South Side. Three seminal New Orleans artists who relocated and helped to set the stage for Chicago to become the center of jazz in the 1920s were Jelly Roll Morton, Joe "King" Oliver, and Louis Armstrong. Other New Orleans musicians, among them trumpeter Lee Collins, migrated to Chicago and added their riffs to the lively sounds of the Windy City. The influx of musicians led entrepreneurs to develop the jazz music publishing and recording industries and to expand record distribution, through mail order, door-to-door sales, record stores, and even on trains. Walter, Lester, and Frank Melrose and Harry H. Pace of Black Swan Records were among those who made jazz their business in Chicago.

Born Ferdinand Joseph Lamothe, pianist and composer Jelly Roll Morton was a significant figure in the transition from ragtime to jazz and was the first important jazz composer and arranger. With a style based in instrumental blues and midwestern ragtime, Morton's solo piano work, such as King Porter's Stomp, transcended the established conventions of both genres. Jelly Roll Morton left New Orleans in 1907, and his first Chicago performance of ragtime piano was probably in 1912. In Chicago he recorded with the white New Orleans Rhythm Kings, but it was his own all-black band, the Red Hot Peppers, that produced classic recorded examples of the New Orleans style, including Black Bottom Stomp, The Pearls, and Grandpa's Spells. The Red Hot Peppers' roster changed depending on the availability of the musicians, but included Paul Barbarin, Barney Bigard, Johnny Dodds, Warren "Baby" Dodds, Omer Simeon, Andrew Hilaire, John Lindsay, Johnny St. Cyr, Kid Ory, and George Mitchell.

Cornetist and bandleader Joe Oliver probably acquired the nickname "King" Oliver around 1918, when he moved from New Orleans to Chicago. Here he began to lead his own band, later known as King Oliver's Creole Jazz Band. By 1923 this outstanding ensemble included Louis Armstrong, Baby Dodds, Johnny Dodds, Honoré Dutrey, Lil Hardin, and Bill Johnson. Oliver, a leading figure of New Orleans style jazz, was recorded extensively in the 1920s. His essentially straightforward cornet style

nevertheless made expressive use of deviations in rhythm, pitch, and timbre, including the famous wa-wa effects in Dippermouth Blues and Snake Rag.

Louis Armstrong, jazz trumpeter and singer from New Orleans, was familiarly known as “Satchmo,” for “Satchel Mouth,” referring to his mouth’s spaciousness and resonance. In 1922 he moved to Chicago, where he played cornet with King Oliver’s Creole Jazz Band. Three years later he organized his own band in Chicago, the Hot Fives (later the Hot Sevens), which issued one of the most popular and influential bodies of recordings in jazz history, including Hotter Than That, West End Blues, and Cornet Chop Suey. By the late 1920s Armstrong had developed the strongest technique of any jazz trumpeter, and he revolutionized jazz performance with his innovative style and virtuosity. Armstrong’s 1926 rendition of Heebie Jeebies for Okeh Records was the first commercial recorded example of scat singing, the vocal solo of nonsense syllables which he made famous.

#### CASE 6 THE AUSTIN HIGH GANG AND THE CHICAGOANS

In the early 1920s, young, white musicians, many of them from the Chicago suburbs, were greatly inspired by performances of South Side black musicians like Morton, Oliver, and Armstrong. These youths were also initially drawn to white groups such as the New Orleans Rhythm Kings, and retained some of their influence. At the time, summer resorts offered dependable employment opportunities for white Chicago area musicians, but these young men soon rebelled against the relatively safe music of the jazz dance bands. Dance band soloists and innovators such as cornetist Bix Beiderbecke and saxophonist Frankie Trumbauer exerted an important influence. Perhaps the best known of these jazz groups was the Austin High School Gang, which included Bud Freeman, Jimmy and Dick McPartland, Frank Teschemacher, Jim Lanigan, and Dave Tough.

The Austin High Gang and their peers developed the “Chicago style,” which had a brisk tempo, an urgent, somewhat tense sound, and more emphasis on instrumental solos than the ensemble-based New Orleans style. Known as “Chicagoans” even after many of them had left the area, musicians of this generation included Joe Sullivan, Milton “Mezz” Mezzrow, George Wettling, Wingy Manone, Bunny Berigan, Pee Wee Russell, Eddie Condon, Gene Krupa, Muggsy Spanier, and Benny Goodman.

Gennett Records, a subsidiary of the Starr Piano Company of Richmond, Indiana, produced some of the most significant recordings of 1920s Chicago jazz and blues, including the debuts of the New Orleans Rhythm Kings (1922) and King Oliver’s Creole Jazz Band (1923). Gennett had been a key player in the development of mail order and chain store record sales, and, after an initial focus on white jazz dance bands such as Husk O’Hare’s Super Orchestra, the firm turned to the urban ethnic and racial markets. By the 1930s many of the Chicago musicians moved on to New York, where the recording industry flourished, and the new center of jazz evolved around them.

#### CASE 7 STATE STREET

State Street and its vicinity, especially the southern end known as the Black Belt, was the center of Chicago’s “bright-light” district, and the home of many cabarets and other nightspots from the turn of the century well into the late 1920s. Known as “The Stroll,” this section of South State Street attracted both black and white pleasure seekers.

The Pekin Temple of Music (known at various times as Pekin Theater, New Pekin Theater, Pekin Cafe, Pekin Cabaret, and Pekin Inn) was opened at 2700 South State Street by the influential black entrepreneur Robert T. Motts. The pre-eminent South Side Chicago club and musical theater before 1910, this jazz laboratory employed musicians who played ragtime and pre-jazz popular music. Songwriter Shelton Brooks composed *Some of These Days* at the Pekin.

The racially integrated cabarets known as “black-and-tans” (or, occasionally, “black-and-whites”) flourished in Chicago from the late teens to the beginning of the Depression. These high-class clubs often hired black entertainers and were sometimes frequented by black clientele, but they attracted a primarily white audience. Performers in the black-and-tans included Earl Hines, Cab Calloway, Eddie South, Ethel Waters, Blanche Calloway, Alberta Hunter, and the Sammy Stewart Orchestra.

Two popular Chicago Jazz venues were known as “Dreamland.” The first, the grand Dreamland Cafe, opened at 3520 South State Street in 1914, advertising its eighteen electric blow fans, five exhaust fans, 125 electric lights, and an eight-hundred-person capacity dance floor. In 1917 the Dreamland Cafe came under the new management of William Bottoms and quickly became Chicago’s leading site for jazz music. That same year, its “Original Jazz Band” had been one of the first South Side bands to use the spelling “jazz” instead of “jass.” Among the notable performers at the Dreamland Cafe were Baby Dodds, Honoré Dutrey, Bertha Hall, Alberta Hunter, the New Orleans Jazz Band, King Oliver, and Lil Hardin Armstrong’s Dreamland Syncopators, featuring Louis Armstrong on cornet and Lil Hardin Armstrong on piano. The Cafe moved to 4700 South State Street in 1933, where it remained active until 1946.

The second “Dreamland,” active by 1915, was Paddy Harmon’s Dreamland Ballroom, located on the near West Side at Paulina and Van Buren. Harmon’s Dreamland, a dance hall and roller rink, featured both black and white dance bands, including the Charles Elgar Orchestra, Isham Jones’s orchestra, Charles Cook’s Dreamland Orchestra, and King Oliver’s Jazz Band.

Until 1927, the largest dance hall on the South Side was the Royal Gardens, located at 459 East 31st Street and South Cottage Grove Avenue. The second most popular jazz site in Chicago after Bill Johnson and the Original Creole Band appeared there in 1918, the Royal Gardens had a primarily black clientele. In 1921, the name was changed to Lincoln Gardens.

## CASE 8 VAUDEVILLE AND MOVIES HOUSES

While some performed in cabarets, many jazz and blues musicians also played in the vaudeville halls, movie houses, and other theatrical venues of the South Side, accompanying live theatrical, dance, and comedy performances and providing the background music for silent movies. Count Basie was one of many jazz performers who worked as a theater organist and pianist. During the mid-1920s he played at Chicago’s popular Monogram Theater while traveling on the Theater Owners’ Booking Association variety circuit. TOBA was an organization that managed vaudeville bookings for African-American performers. Blues singer “Ma” Rainey (born Gertrude Pridgett) also performed at the Monogram Theater, which survived into the 1940s. Rainey made most of her recordings for Paramount Records in Grafton, Wisconsin. Paramount ceased operations in 1932 but was revived by collector John Steiner in the late 1940s.

The Vendome Theater, located at 3145 South State Street from 1909 until its demolition in 1949, was an important vaudeville house where many jazz musicians played. From 1919 to 1928, Erskine Tate's thirteen-piece Vendome Theater Orchestra, a symphonic jazz orchestra, was the resident band at the busy theater. Louis Armstrong was a member of Tate's group in 1926, and Fats Waller was the house organist at the Vendome in 1927.

In 1923 pianist Earl "Fatha" Hines moved to Chicago, where he played with Tate's orchestra at the Vendome and with Sammy Stewart's orchestra and Carroll Dickerson's band at the Sunset Cafe. In 1928 he performed with Jimmie Noone's band at the Apex Club on Prairie Avenue. The legendary series of recordings Hines made in 1928 with Louis Armstrong, including the duet Weather Bird, expanded the conventions of the typical equation of the jazz band featuring a prominent soloist.

In the late 1920s and 1930s, trumpeter and singer "Jabbo" (Cladys) Smith worked with Tate and other luminaries, including Hines, Carroll Dickerson, and Charles Elgar. Smith later directed his own bands in Chicago and Milwaukee.

At 3110-12 South State Street, the Grand Theater was located in the heart of the city's vaudeville district from the early 1900s until about 1930. Wilbur Sweatman's early jazz trio played there between 1908 and 1912, and in 1912 the theater was on the itinerary of the Original Creole Band. By 1915 Chicago Defender columnist Dave Peyton was directing the pit band, which he continued to do until about 1927. In the 1920s prominent vocalists like Bessie Smith, Clara Smith, and Blanche and Cab Calloway often performed there.

Estelle Harris's appearance at the Grand Theater in 1916 was advertised with one of the earliest uses of the word "jass" (an earlier spelling of "jazz") in the Chicago press. In 1915, when the all-white New Orleans group known as Tom Brown's Ragtime Band successfully played at Lamb's Cafe in the Loop, the Chicago band playing opposite them tried to tarnish their reputation by calling their music "jass," a crude expression usually identified with other dealings in Chicago's Levee vice district. The first published use of the word "jass" has been traced back to a San Francisco writer in 1913.

## CASE 9

In the early years, the classic New Orleans brass band had two drummers, one playing snare drum and one playing a large bass drum with a single inverted cymbal mounted on the drumshell. As bands migrated indoors to play dance music on riverboats and in clubs and theaters, drum equipment was adapted to allow one player to cover all of the percussion parts.

Once indoors, the 28 to 32 inch bass drum rested on the floor, and the inverted cymbal was mounted parallel to the drumhead and struck by an attachment on the bass drum foot pedal. This gave the drummer no control of the cymbal crash independent of the bass drum, so this arrangement gave way to the foot, or "sock" cymbal, the earliest of which involved two cymbals mounted on spring-hinged wooden footboards. The 1923 Ludwig drum catalog refers to this type of early foot cymbal as a "snowshoe" or "Charleston" cymbal.

Sets of five Chinese temple blocks were commonly mounted on racks above the bass drum, or on a rail attached to the drumshell. A small table often rested on the top of the drumshell, so that "traps" such as tambourine, triangle, slapstick, sirens, and whistles



were within easy reach. A small “crash” cymbal was usually suspended from an arm attached to the bass drum.

Drum sets of this type were popular through the late 1930s and were still used in theater work after that date, though they were out of fashion with dance band drummers by the 1940s.

#### CASE 10 THE SOUTH SIDE JAZZ SCENE RELOCATES

During the late 1920s, many of the South Side’s famous cabarets came under the control of Al Capone and his gang. One such venue, Colosimo’s Cafe at 2126 South Wabash Avenue, had been owned by “Big Jim” Colosimo. Al Capone succeeded Colosimo as the mob boss of the South Side after Colosimo was murdered in 1920. Billie Holiday was a featured soloist at the cafe in early 1947. During the period from about 1926 to 1928, Chicago’s black jazz scene moved further south, from the 3000 blocks of South State Street to 47th Street and South Parkway Boulevard (now Martin Luther King Drive). Three major entertainment venues to open in this area were the Savoy Ballroom, the Regal Theater, and the Grand Terrace Cafe.

In late 1927, after the success of New York’s Savoy Ballroom, white New York investors decided to open another Savoy Ballroom in Chicago. The Chicago Savoy was a major jazz center from 1928 until 1948 and offered music and dancing seven nights a week in its first year. During the Depression, activities such as skating and boxing were introduced, and dances were given less frequently. After the Savoy was refurbished in the late 1930s, it reopened with a gala performance by twenty-five swing bands on May 16, 1938, and launched a series of live radio broadcasts. By 1940, however, dancing had become less popular, and was offered at the Savoy only on Sunday nights.

The Savoy Ballroom and the Regal Theater, both located in the same block, hired the top entertainers of the era, including the Mills Brothers, Bill “Bojangles” Robinson, Duke Ellington, Jimmie Lunceford, Nat “King” Cole, Noble Sissle, the Whitman Sisters, Don Redman, Dave Peyton, Fats Waller, Benny Goodman, Charlie Barnet, Gene Krupa, Lionel Hampton, Count Basie, and Sammy Davis, Jr.

In 1928, the Grand Terrace opened at 3955 South Parkway Boulevard. By 1932 the name had been changed to the New Grand Terrace, and in 1937 it moved to the premises of the former Sunset Cafe at 315-17 East 35th Street. Earl Hines became well known from his performances and radio broadcasts there during the 1930s. Other performers at the Grand Terrace included Tiny Parham, Carroll Dickerson, Fletcher Henderson, Count Basie, and Billie Holiday.

Along Garfield Boulevard (or 55th Street) another jazz scene was developing simultaneously. Club DeLisa, at South State Street and 55th Street, opened during the 1933 World’s Fair and featured engagements by Albert Ammons, Red Saunders, Junie Cobbs, Billy Eckstine, Jimmie Noone and Fletcher Henderson. Near the University of Chicago, the Midway Gardens Ballroom, which opened in 1914 on Cottage Grove Avenue at 60th Street, featured white jazz musicians such as Elmer Schoebel, Art Kassel, Benny Goodman, Frank Teschemacher, and Muggsy Spanier. It was celebrated for staging battles of bands, in which as many as fifteen bands might participate on one night.

The club tradition in Chicago remained strong and continued to spread throughout the city. In the 1940s and 1950s nightspots featuring both New Orleans and Chicago

musicians included the Blue Note Club and Jazz Ltd. The Blue Note Club, located first at 56 West Madison Street and later at North Clark Street and West Randolph, flourished in this period. Tenor sax player Gene Ammons performed his last engagement with Woody Herman's Herd at the Blue Note in 1949, and the club served as Count Basie's Chicago headquarters during the 1950s. A number of celebrated singers, including Billie Holiday and Mildred Bailey, performed at the Blue Note. Jazz Ltd., which operated from 1946 to the late 1960s, was a North Side nightclub located at 11 East Grand Avenue. Jazz Ltd. focused on instrumental jazz groups rather than vocalists.

#### CASE 11 THE DEVELOPMENT OF JAZZ PIANO MUSIC

The piano developed as a jazz instrument out of two basic performance traditions. One was stride piano, with its alternation of single notes or octaves and chords in the left hand, and a rhythmically loose, improvisatory ragtime style in the right. The other was blues piano, which derived from the vocal blues and often used a repetitive bass and repeated single-note figures in the right hand, as in barrelhouse and its faster relative, boogie-woogie. Musicians like Jelly Roll Morton, Teddy Wilson, and most notably Earl Hines merged these techniques to create unique jazz piano styles. Chicago became a center for boogie-woogie pianists, including Meade "Lux" Lewis, Albert Ammons, Will Ezell, Clarence "Pinetop" Smith, Jimmy Yancey, and Little Brother Montgomery.

Chicago-born Meade "Lux" Lewis had an energetic technical ability and innovative style, influenced by Fats Waller and Jimmy Yancey, that made him one of the most sought after boogie-woogie pianists of the 1930s. Albert Ammons and Lewis often played together at South Side rent parties, at which guests contributed money to help residents pay the rent. In New York in 1938 Ammons and Lewis formed a short-lived trio with pianist Pete Johnson. Afterwards Lewis returned to working solo in New York and California, although he occasionally played with Sidney Bechet and other musicians. Ammons stayed in New York and went on to make a series of recordings with Johnson in 1941.

Another extraordinary pianist, Art Hodes, who had come to Chicago from the Ukraine as an infant, played with the Wolverines, Wingy Manone, Joe Marsala, and Mezz Mezzrow, Sidney Bechet, and Eddie Condon. Hodes left Chicago for New York in 1938. On television and radio, in print and in live performances internationally, he helped to revitalize public interest in earlier jazz styles and musicians. The Jazz Record was the name of both Hodes's record label and the magazine that he edited from 1943 to 1947.

#### CASE 12 JAZZ IN THE ENTERTAINMENT INDUSTRY AND THE PRESS, 1917-1930

By the mid-1920s an increasing number of black bands were playing for white audiences in segregated clubs, in part because it was more lucrative than playing for black audiences in theaters and dance halls. These bands were also regularly broadcast on radio from clubs, again chiefly for white audiences. By the late 1920s, jazz had achieved show-business respectability.

Around 1917, American writing about jazz began to develop. Unfortunately, much of early mainstream press coverage focused solely on the symphonic jazz orchestras such as those led by Paul Whiteman and Jean Goldkette, and ignored the rich,

diverse world of black jazz. In Chicago, however, the black-owned newspapers The Chicago Defender and The Chicago Whip promoted and commented on South Side entertainment during this early period.

By the end of the 1920s, serious articles about jazz were being printed occasionally in magazines such as New Republic and The Bookman. In 1927 Robert Donaldson Darrell, probably the first critic to write mainly about jazz, was writing perceptive reviews of eminent jazz figures in the Phonograph Monthly Review and Disques.

### CASE 13 THE BIG BAND ERA

Swing music and big bands began to dominate the jazz scene in the late 1920s. A typical big dance band included ten to fifteen instruments. The saxophone, which had become a standard part of the dance band in the early 1920s, gained a new popularity. Hot symphonic jazz, as exemplified by Fletcher Henderson's orchestra, fused classically-oriented symphonic jazz with the "hot" arrangements of New Orleans jazz. Paul Whiteman began to hire some of the most talented white musicians, including cornetist Bix Beiderbecke, trombonist Jack Teagarden, and saxophonist Frankie Trumbauer, to emphasize the jazz component of his music.

By the time of the heyday of the big band, from about 1935 to 1945, the jazz elements of the music were substantially diluted, and big band music became essentially commercial dance music with swing. The source of the word "swing" as applied to the central rhythmic element of jazz is unknown, but it was current by the early 1930s. Although the center of jazz had moved to New York, Chicago had its own big-band scene, beginning with Earl Hines and his orchestra. Many Chicago musicians played in New York ensembles, and most of the important New York bands included Chicago on their itineraries. Guitarist Eddie Condon was one of the Chicagoans who relocated to New York, where he became a leading Dixieland jazz performer, as well as a jazz entrepreneur and media personality. Clarinetist Benny Goodman, a Chicago native who studied music at a Hull House, was playing regularly with a professional jazz band at the age of thirteen, and ultimately became one of the best known jazz musicians. Barrett Deems remained in Chicago and, in the 1950s, was often publicized as the world's fastest drummer. Deems has been a figure in Chicago's music scene for over sixty years. He led his own groups during the early and mid-1930s, and later played with such artists as Red Norvo, Charlie Barnet, Muggsy Spanier, Louis Armstrong, Jack Teagarden, Roy Eldridge, Benny Carter, Teddy Wilson, Milt Hinton, Jimmy McPartland, Benny Goodman, and Wild Bill Davison. In 1956 he appeared with Bing Crosby and Armstrong in the film High Society. He is currently the leader of the Barrett Deems Big Band.

From about 1935 to the 1950s, small swing bands began to appear more frequently, often at brief club engagements or single recording sessions. The center of the small swing band scene was New York's 52nd Street. Characteristics of this music as distinct from the big band sound are lighter, more fluid playing of rhythm sections, and a more serious interpretation of swing, as exemplified by two influential sax players, Coleman Hawkins and Lester Young.

At the age of four, Nat "King" Cole moved to Chicago, where he studied with music educators Walter Dyett and N. Clark Smith. He left Chicago in 1936, settling down in Los Angeles shortly afterwards. Although he is better known today as a popular

singer, Cole's jazz piano playing, as inspired by Earl Hines and Count Basie, was also musically significant. The King Cole Trio, originally known as King Cole and his Swingsters, influenced Art Tatum, Oscar Peterson, and Ahmad Jamal to adopt a similar trio format.

In the 1930s, small independent recording companies arose and filled significant gaps left by the big recording companies Columbia, Victor, and Decca, which focused on the major bands. One of these smaller labels was Commodore, established in New York in 1938 to record Eddie Condon and his associates. Over the years Commodore also recorded much Chicago-style jazz.

#### CASE 14 JAZZ CRITICISM SINCE 1930

European jazz artists from France to England to Germany to Czechoslovakia were strongly influenced by American musicians Red Nichols, Mezz Mezzrow, Miff Mole, Bix Beiderbecke, Eddie Lang, Joe Venuti, and Duke Ellington among others. Jazz recordings were being reviewed in England and France by the late 1920s, and French writers pioneered jazz history and critical writing. One of the first books about jazz, Panassié's *Le jazz hot* (1934), although very influential, was later shown to be full of factual errors.

In the United States jazz criticism began to proliferate in the 1930s, promoting the idea of jazz as an art and the jazz musician as an artist. By the late 1930s, the American left-wing press had taken an interest in jazz, often representing it as ignored and disdained by a materialistic American bourgeois culture. In 1934 *Down Beat* (originally *down beat*) was founded in Chicago as a trade paper for dance band musicians, and it remains one of the most important current jazz periodicals. *Esquire Magazine* produced a series of jazz annuals during the 1940s and published some of the first historical writings about jazz in Chicago.

#### CASE 15 NEW ORLEANS REVIVAL

Beginning in the late 1930s, America experienced a revival of New Orleans style or Dixieland jazz. In New York, older white musicians such as Wild Bill Davison, George Brunis, Pee Wee Russell, and Max Kaminsky played with Eddie Condon, who had been instrumental in the earlier Chicago jazz scene and now was one of the foremost proponents of the preservation of the Chicago style. At this time there was much heated debate in the press about the relative merits of the new forms of jazz, swing and bop, as opposed to traditional jazz.

In Chicago, the Red Arrow was at the center of the revival. Franz Jackson, who plays reeds as well as composing and arranging, has worked with many big name musicians since 1926, including Albert Ammons, Jimmie Noone, Fletcher Henderson, Earl Hines, and Art Hodes. In 1957, Jackson formed the revival group, the Original Jass All-Stars and played a long residency at the Red Arrow. Jackson also recorded with Lil Hardin Armstrong and started his own record label, Pinnacle.

Seymour's, the chief jazz store in Chicago at the time, sponsored a series of jazz concerts in various city locations. In the late 1950s Robert Koester bought Seymour's and it became the Jazz Record Mart, now the largest jazz and blues store in the world, and the host of many jazz concerts.

Chicagoan Jimmy Granato played in Jimmy Durante's band in the 1930s and later became one of the leading clarinetists in the revival style. Granato played many club dates in Chicago, either fronting his own band or with groups led by Art Hodes and Smokey Stover.

Pianist, singer, and composer Lil Hardin Armstrong was an important figure in both the early years of New Orleans style jazz in Chicago and the later revival. Classically trained at Fisk University, she moved to Chicago in 1917. She led her own band at the Dreamland Cafe and played with King Oliver's Creole Jazz Band, where she met and married Louis Armstrong. Lil Hardin Armstrong's effect on her husband's career was profound: she tutored him in reading music, drilled him on published cornet solos, wrote songs for him, and featured him with her band. In the 1930s Lil Hardin Armstrong led bands in Chicago and New York. After her divorce from Armstrong, she continued to promote his music and keep New Orleans style jazz alive.

## CASE 16 BOP AND MODERN JAZZ

From the early 1940s to the early 1960s, cutting edge jazz moved in several directions. Some younger jazz players felt that swing music's potential had been depleted, and they introduced harmonic, rhythmic, and melodic innovations into their music. Pianist Art Tatum, saxophonists Lester Young and Coleman Hawkins, and Chicago guitarist Charlie Christian, who pioneered use of electric guitar in jazz, influenced the climate of musical experimentation. Key players in the new style, known as bop or bebop, were trumpeter Dizzy Gillespie, saxophonist Charlie Parker, and pianist Thelonius Monk. Bop's features include subtly complex rhythmic structures, bending of harmonic conventions, and frequent quotes or short references to recognizable melodies. Bop was followed by related modern jazz styles, cool jazz and hard bop.

One of the primary figures of bop piano was Bud Powell, whose style was influenced by Earl Hines and Teddy Wilson. Hines was among the few musicians of his generation to value the new characteristics of bop, and his band often employed bop musicians. Although New York was the center for bop, Chicago musicians also adopted the new style. Saxophonist Boyd Raeburn led jazz bands in Chicago in the late 1940s, playing advanced arrangements shaped by bop and European composers, especially Stravinsky, Debussy, and Ravel. Dizzy Gillespie, Oscar Pettiford, Coleman Hawkins, Roy Eldridge, and Johnny Bothwell were among the musicians who played with Raeburn. Max Miller, Gene Esposito, Ahmad Jamal, Fred Kaz, Wilbur Ware, Wilbur Campbell, and Johnny Griffin were all active in the Chicago bop scene in the 1950s.

In 1956 Chicago pianist Ramsey Lewis formed a trio with bassist Eldee Young and drummer Redd Holt. This group recorded *The In Crowd* in 1965, selling a million copies and receiving a Grammy award for the best jazz recording by a small group. Pianist Bill Evans's early work, which includes strong links to the bop style, was influenced by Bud Powell, Horace Silver, and Lennie Tristano. Evans developed a more lyrical style marked by subtle harmony and unusual melodic figures, and he left a lasting impression on pianists such as Chick Corea, Herbie Hancock, and Keith Jarrett. Chicago-born Dorothy Donegan, a singer and pianist, became well-known as a teenager through her performances at jazz clubs in the Loop. In the 1940s Donegan developed a style that combined boogie-woogie with elements of classical music, and in 1942 she gave one of the first jazz concerts at Orchestra Hall.

Cool jazz began in the late 1940s, and developed from two early models. Miles Davis, perhaps the most widely known of the cool jazz musicians, developed a light, lyrical style, in which much of the music was written rather than improvised. Pianist Lennie Tristano, who taught jazz in the mid-1940s in Chicago and later in New York, was noted for his precise, emotionally cool jazz. Other strains of cool jazz stemmed from the bands of Stan Kenton, Woody Herman, and Boyd Raeburn, who incorporated the advanced harmonies of European art music into their work.

Hard bop evolved from the mid 1950s to the mid 1960s. Black boppers introduced gospel elements to this hard-swinging, rough-toned, simplified form of bop. Performed by small combos, usually including piano, bass, drums, trumpet, and tenor sax, the style includes a melodic chorus played in unison at the beginning and end of a piece, with a series of solos sandwiched in between. Among the leaders of the hard bop movement were Art Blakey and his Jazz Messengers, Charles Mingus, and Chicago jazzmen such as saxophonists Clifford Jordan and Eddie Harris, pianist and composer Andrew Hill, and pianist Willie Pickens.

#### CASE 17 POPULAR JAZZ

From the late 1940s to the early 1960s, mainstream jazz was still influenced by swing, but musicians began to include bop and cool styles in their playing and band arrangements. The leading proponents of this style were Roy Eldridge, Ben Webster, Stan Getz, Zoot Sims, Buddy Tate, and the orchestras of Duke Ellington, Benny Goodman, Woody Herman, and Count Basie.

One of the most best known jazz musicians for nearly fifty years, Duke Ellington combined enormous popularity with numerous contributions to evolving jazz styles. As a pianist, bandleader, and composer, Ellington's music found a widespread audience with jazz lovers and classical enthusiasts alike. In addition to many compositions which have become jazz standards, Ellington wrote and recorded music for film scores, and incidental and sacred music. Ellington and his orchestra played frequently in Chicago.

During this period, women jazz musicians struggled for professional acceptance in the male-dominated world of jazz. Despite technical excellence and the ability to "swing hard," jazzwomen were often regarded as novelties. Women vocalists and pianists gained acceptance more readily than women wind players and drummers. Many women formed their own ensembles or played in women's bands such as Mary Lou Williams' Girl Stars, the International Sweethearts of Rhythm, Phil Spitalny and His All-Girl Orchestra, and Chicago's own Ina Rae Hutton and Her Melodears. Jazzwomen other than pianists and vocalists were vastly under-recorded. What little recorded history we have for them in this period is mostly in anthologies such as *Girls in Jazz*, *Women in Jazz*, *Forty Years of Women in Jazz*, and in "battle of the sexes" albums such as *Cats vs Chicks*.

#### CASE 18 FREE JAZZ AND MODAL JAZZ

At the end of the 1950s, avant garde jazz artists Ornette Coleman, Don Cherry, Cecil Taylor, and others broke with musical tradition. The new sound had no tonal center, deliberately avoided order, and gave the improviser complete freedom, often with a theatrical performance style. These new trends were the most radical to date, and some more traditional jazz musicians feared that free jazz would be the death of jazz.

Nevertheless, the avant garde style found favor in some circles, including some jazz critics. John Coltrane and Miles Davis were leaders in modal jazz, a form based on modal harmonies and characterized by a lack of frequent chordal changes.

Chicago was a hub of the avant garde jazz movement. Keyboardist Sun Ra (born Herman Blount) was a leader in Chicago in the 1950s and early 1960s, before relocating to New York. The hallmark of Sun Ra and his Arkestra was an eclectic jazz style, a musical pastiche of traditional jazz, African, Eastern, and electronic sounds. Founded in 1965 by Muhal Richard Abrams, the Association for the Advancement of Creative Musicians catapulted Chicago into the forefront of free jazz. The AACM collective has greatly influenced avant garde jazz musicians throughout the world. The Art Ensemble of Chicago, with members Lester Bowie, Joseph Jarman, Roscoe Mitchell, Malachi Favors Maghostut, and Famoudou Don Moye, is one of the best known of the AACM groups. Famous for its encyclopedic range of musical styles, the Art Ensemble of Chicago moved to Paris shortly after forming in 1969, but returned to Chicago in 1971.

In the 1970s fusion, a blend of jazz and rock music, became a prominent part of the jazz scene. Among the well known fusion groups are Blood, Sweat and Tears, Chicago (originally the Chicago Transit Authority), and Weather Report. Chicago-born pianist Herbie Hancock led a hard bop group in the early 1960s, played with Miles Davis in the mid 1960s, and later formed the Headhunters, one of the most commercially successful of the fusion bands.

#### CASE 19 JAZZ AND BLUES VOCALISTS

Jazz vocal traditions are very closely linked with blues and popular music. Early jazz singers sang popular songs and blues with a syncopated rhythm and a new style of phrasing, often with jazz accompaniment. Scat, an improvised vocal style using rapidly sung non-verbal syllables instead of words, was pioneered by Louis Armstrong, who maintained that he developed it when he forgot the words to a song while performing. Practiced by Ella Fitzgerald, Dizzy Gillespie, and others, scat singing became common during the bop era.

Women have dominated the vocal jazz scene since the early years when blues singers, including “Ma” Rainey, Bessie Smith, Alberta Hunter, and others, began to work with jazz bands. Blues and jazz singer Mamie Smith was first recorded by Okeh Records in 1920, and her success marked the beginning of tremendous popular interest in black female singers in the early 1920s. The legendary singers Billie Holiday, Ella Fitzgerald, and Sarah Vaughan achieved great renown during the heyday of jazz vocal music from the 1930s through the 1950s. Some of the best known male jazz singers, among them Louis Armstrong, Jack Teagarden, and Fats Waller, have been more widely recognized as instrumentalists than as vocalists.

Chicago blues and jazz singers who have made a strong impression on the jazz scene include Joe Williams, Memphis Minnie, Johnny Hartman, and Cleo Brown. Nat “King” Cole and Mel Tormé each blended jazz and pop music to great popular appeal. Eddie Jefferson, who performed at the World’s Fair in Chicago in 1933, developed “vocalese,” a bop phenomenon which merges improvised instrumental jazz with stream of consciousness lyrics. Other vocalese singers include Carmen McRae interpreting Thelonious Monk and Joni Mitchell singing to the music of Charles Mingus.

## CASE 20

## JAZZ AND CONTEMPORARY MEDIA

Today, Chicago jazz receives significant attention in local and national newspapers and magazines, and on radio, television, and video. Media interest in all styles of jazz, from the latest developments to historical figures, reflects the diverse musical tastes of the broad audience of jazz lovers.

The Chicago Tribune, The Chicago Sun-Times, and The Chicago Reader all employ critics with a primary assignment to write about jazz. The Chicago Defender, which pioneered the use of the term “jazz” (or “jass”) in the local press in 1916 and has steadfastly covered the South Side scene, continues to report on jazz events as it has since the earliest days of jazz in Chicago. Down Beat, founded in Chicago over 60 years ago, remains the premiere magazine devoted to jazz, and often features Chicago musicians and events. Other publications such as Midwest Jazz and the Jazz Record Mart’s Rhythm & News are also popular.

Chicago area radio stations, including WBEZ, WHPK, WDCB, and WNUA, offer many hours of jazz programming each week. National Public Radio’s series “Piano Jazz,” with host pianist Marian McPartland, combines interviews of jazz musicians with musical interludes. Video companies and television stations are actively producing retrospectives of jazz history, including many Chicago musicians and concerts, as well as films of current concerts. All of these efforts help to keep Chicago jazz in the public eye and to sustain and build its audience.

## CASE 21

## JAZZ SCHOLARSHIP AND EDUCATION

Jazz scholarship in and about Chicago is flourishing. Recent books include William Kenney’s *Chicago Jazz: A Cultural History, 1904-1930*; *Thinking in Jazz* by Paul Berliner of Northwestern University; Giorgio Lombardi’s *New Orleans, Chicago, New York*; and the related history of early Chicago jazz on compact disc, *Chicago Jazz Style, 1924-1935*. Stephen Longstreet, the author of five books about jazz, has portrayed the jazz scene since the mid-1920s in his watercolors and writing.

Chicago has a strong heritage of jazz education in its schools, libraries, and cultural institutions. A generation of jazz musicians can be traced to a single music teacher, Captain Walter Dyett, who taught thousands of young Chicagoans first at Wendell Phillips High School, and later at DuSable High School, from 1931 until about 1960. His students included Gene Ammons, Von Freeman, Johnny Griffin, Pat Patrick, Joseph Jarman, Wilbur Ware, Dorothy Donegan, Leroy Jenkins, Wilbur Campbell, George Freeman, Dinah Washington, Johnny Hartman, and other notable jazz musicians. In recent years, Ramsey Lewis has brought jazz to the Chicago public schools. Lewis and Zarin Mehta, executor director of the Ravinia Festival, co-founded the Jazz Mentors Program. Composer, arranger, and author William Russo, a student of Lennie Tristano, directs the Chicago Jazz Ensemble at Columbia College. The University of Chicago Jazz X-tet performs regularly under the leadership of Mwata Bowden, chairman of the Association for the Advancement of Creative Musicians.



## CASE 22 & 23

## JAZZ ORGANIZATIONS AND FESTIVALS

Chicago is home to a wide range of jazz organizations and popular festivals. These groups make many styles of jazz available to a broad spectrum of the public, and they provide playing opportunities for musicians.

The Association for the Advancement of Creative Musicians (AACM), the leading force in free jazz in Chicago since the 1960s, sponsors extensive outreach and educational programs on the South Side. AACM includes several ensembles, among them the Art Ensemble of Chicago, Very Very Circus, Shadow Vignettes, 8 Bold Souls, New Horizons, Sound Spectrum, and Samana. Currently chaired by Mwata Bowden, who leads Tri-Tone, Sound Spectrum, and the University of Chicago Jazz X-tet, AACM continues to be a strong presence in jazz in Chicago and beyond.

The Jazz Institute of Chicago was founded in 1969 by a group of Chicago jazz aficionados, including Don DeMicheal, who later became its president. The Jazz Institute is dedicated to the promotion and preservation of all styles of jazz, especially those associated with Chicago. It sponsors regular programs such as the Women of the New Jazz festival, where the AACM group Samana performed in 1994. The Jazz Institute of Chicago publishes a monthly newsletter, the JazzGram, which includes a comprehensive listing of jazz events in Chicago.

Jazz Unites, founded in 1981 by Geraldine de Haas, is a South Side organization. This group hosts many programs, including the annual Jazzfest at the South Shore Cultural Center; weekly jazz at Alexander's restaurant; Jazz Goes to College, a series of jazz concerts at Chicago-area colleges; Jazz, Its Roots and Growth, which develops education materials; and Project Awareness, a six-week jazz appreciation course for grammar and high school students. Jazz Unites is also active in the planning of the proposed Jazz Museum of Chicago.

Jazz festivals were being staged as early as 1948 in Paris and Nice. One of the first American jazz festivals took place in Wilkes-Barre, Pennsylvania, in 1951. Newport, Rhode Island, Boston, New York, and Toronto all held jazz festivals during the 1950s.

In Chicago, the Playboy Jazz Festival, a forerunner of today's Chicago Jazz Festival and one of the biggest jazz festivals of the 1950s, debuted in 1959. The Chicago Jazz Festival, sponsored by the Mayor's office with programming by the Jazz Institute of Chicago, began in 1979. Don DeMicheal had a significant role in planning the first Chicago Jazz Festival. The Hyde Park/Kenwood JAAZ Fest is held at the DuSable Museum of African American History. Jazz concert series are sponsored by the Chicago Symphony Orchestra, the Du Sable Museum, and the Ravinia Festival.

## CASE 24

## THE CURRENT JAZZ SCENE

Jazz is alive and well in Chicago. From Andy's to Yvette, the city's numerous clubs host nightly performances of jazz by well known performers and newcomers alike, from revivals of early styles to the latest experimental artists. Chicago's independent recording industry is actively issuing new releases. Music stores such as the Jazz Record Mart, Dr. Wax, Second-Hand Tunes, The B-Side, and the national chains promote jazz and contribute to its popularity. Plans are also underway to build a jazz museum in Chicago.

Among the many prominent clubs is the Green Mill Cocktail Lounge, which has been a prime venue for jazz in Chicago since the 1920s, when it was owned by Al Capone. Currently owned by Dave Jemilo and still located at 4802 North Broadway, the Green Mill hosts both jazz legends and new talent. Another important club with a rich history is the Jazz Showcase, established in the late 1940s by Joe Segal. Before moving in the 1970s to the Blackstone Hotel, the club had occupied various North Side locations, and this year it moved to 59 West Grand Avenue. Now managed by Joe Segal's son, Wayne Segal, the Jazz Showcase books nationally known and local jazz musicians, and sponsors an annual jazz cruise.

Robert Koester's Delmark Records was first established as Delmar Records in St. Louis in the mid 1950s. Koester moved to Chicago in 1959, and became a leader in the Chicago jazz and blues recording industry. Through his store, the Jazz Record Mart at 444 South Wabash Avenue, and Delmark Records, Koester promotes and records local jazz musicians. Delmark releases run the gamut of jazz styles, with series of Traditional Jazz, featuring both rereleases and new material; Modern Jazz, including many AACM musicians; and Roots of Jazz, focusing on blues.

Several other independent labels based in Chicago issue jazz recordings, including AEMMP Records (Columbia College's Arts, Entertainment and Media Management Program), Okka Disc (Bruno Johnson), Eighth Day Music (Adam Vales), Quinnah Records (Jeff Dreeves), and Atavistic Records (Kurt Kellison). Bee Hive Records, owned by Jim and Susan Neumann, was founded in 1977. Named after the famous Bee Hive Lounge at 55th Street and South Harper Avenue, Bee Hive features innovative bop artists. Southport Records also dates from 1977; its owners are composer and pianist Bradley Parker-Sparrow and singer Joanie Pallatto. Ramsey Lewis's recording studio, Ivory Pyramid, promotes new jazz talent in Chicago and elsewhere.

The future of jazz in Chicago is bright. The Dreamland Cafe and the legendary musicians of the early years of Chicago jazz are gone, but their vibrant legacy remains. Chicago continues to be a center of jazz activity, and Chicago musicians, promoters, producers, clubs, cultural institutions, organizations, and festivals are key players in the international jazz scene. The new jazz legends are playing somewhere in Chicago tonight, and the Chicago Jazz Archive is actively documenting their careers for future generations of jazz lovers and scholars.