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**JLCO meets Kansas City  
Season Sweet Sixteen  
Pgm # 2, Airdate 10/02/08**

**1) Music: Hot Moten Swing**

**2) Pierce:**

KANSAS CITY SWING. YOU KNOW IT WHEN YOU HEAR IT. THAT FOUR PIECE RHYTHM SECTION WITH THE GUITAR CHUNK-CHUNKING ON EVERY BEAT. THE BRASS CALLS AND REEDS REPLY. QUIET RIFFS EXPLODE INTO SHOUTING CHORUSES -- REVEALING ENDLESS INVENTIONS ON THE TWELVE BAR BLUES.

RECENTLY, THE JAZZ AT LINCOLN CENTER ORCHESTRA ASSEMBLED ON THE STAGE OF THE ROSE THEATER TO TAKE A LONG DRAUGHT OF THE MAGIC POTION BREWED BY COUNT BASIE BENNY MOTEN, AND MARY LOU WILLIAMS. OUR SPECIAL GUESTS ARE BASIE BAND VETERAN FRANK WESS, AND ONE OF OUR FAVORITE YOUNG SINGERS, JENNIFER SANON. IT'S JAZZ AT LINCOLN CENTER.

I'M WENDELL PIERCE, SITTING IN FOR THE COMPOSING WYNTON MARSALIS – WE'RE GLAD YOU'RE HERE.

### **3) Applause:**

AFTER COUNT BASIE'S BIG BAND LEFT KANSAS CITY FOR NEW YORK CITY IN 1936, A NUMBER OF ITS MUSICIANS FORMED SMALL GROUPS TO RECORD IN THAT STYLE OF SOUTHWESTERN SWING. BASIE'S "KANSAS CITY SEVEN." FEATURED SAXOPHONIST LESTER YOUNG WHO WRITE THIS TRIBUTE TO THE GROUP'S TROMBONIST, DICKIE WELLS.

HERE'S "DICKIE'S DREAM."

### **4) Music: Dickie's Dream**

### **5) Vox: Wynton Marsalis**

"Now we'd like to bring out a man...he is this sound, the sound of this music. Alumnus of the Basie orchestra, one of the orchestra's was even named for him and Frank Foster. They called it the "Two Franks," band. //I want you to know he's still out here on the scene every night. Checkin' out the younger musicians, going to the clubs, always with his suit on// no matter how raggedy everyone else is, he maintains his dignity. //And what comes out of his horn is pure gold. He's going to join us on three numbers. The first is entitled "I know that you know." Please ladies and gentleman. Mr. Frank Wess."

### **6) Music: "I Know That You Know"**

### **7) Vox: Wynton Marsalis**

"This is the beautiful ballad, 'Blue and Sentimental.'"

### **8) Music: "Blue and Sentimental"**

### **9) Vox: Wynton Marsalis**

"Now we'd like to conclude this half with a piece by Lester Young. 'Lester Leaps In.'"

### **10) Music: “Lester Leaps In”**

"LESTER LEAPS IN." SAXOPHONIST FRANK WESS WITH MEMBERS OF THE JAZZ AT LINCOLN CENTER ORCHESTRA.

WE'VE GOT MUCH MORE FROM KANSAS CITY JUST AHEAD INCLUDING HOW AN OBSCURE KANSAS CITY BAND HELPED TO LAUNCH THE CAREER OF ARRANGER TADD DAMERON. YOU CAN HEAR THIS PROGRAM AGAIN AND FIND LOTS MORE ABOUT KANSAS CITY SWING IN THE ERTEGUN JAZZ HALL OF FAME – YOU KNOW THE ADDRESS: WWW J.A.L C. DOT ORG. IN FOR WYNTON MARSALIS I'M WENDELL PIERCE. IT'S JAZZ AT LINCOLN CENTER.

### **11) Midbreak: One O'Clock Jump**

### **12) Vox: Wynton Marsalis**

"Kansas City Jazz was brought to national attention by big bands.

### **13) Pierce:**

JAZZ AT LINCOLN CENTER'S ARTISTIC DIRECTOR, WYNTON MARSALIS.

### **13a) Vox: Wynton Marsalis**

"First was Benny Moten's Kansas City Orchestra, and the next to make it big was Andy Kirk with his clouds of joy, and then came the Jay McShann Orchestra which brought Charlie Parker to the scene. But of course there were other bands. Alto saxophonist Harlan Leonard had played with Count Basie in Bennie Moten's Kansas City Orchestra. Like Basie, he started his own band, Harlan Leonard's Rockets. But unlike Basie he had a very hard time. To show you how cold things are out here, on Harlan Leonard's first trip to NY with his band, Basie's lead alto saxophonist earl

warren introduced the arranger Tadd Dameron, to ~~Harlan Leonard~~. Leonard hired Tadd Dameron to be his staff arranger after inspecting a single score//now, the music that Tadd Dameron wrote it was great music, but the records didn't sell and nobody came to the gigs. So that's a killer combination."

**14) Pierce:**

SO HARLAN LEONARD LEFT THE MUSIC BUSINESS FAR BEHIND. IN FACT, HE BECAME AN AGENT FOR THE INTERNAL REVENUE SERVICE. BUT COUNT BASIE HIRED TADD DAMERON TO ARRANGE FOR HIS GROUP. DAMERON, OF COURSE, WENT ON TO BE ONE OF THE MOST INFLUENTIAL ARRANGERS OF THE BEBOP ERA. HERE'S ONE HE WROTE FOR HARLAN LEONARD'S BAND. IT'S CALLED "DAMERON STOMP."

**15) Music: "Dameron Stomp"**

**16) Vox: Wynton Marsalis**

"Ryan Kisor, Andre Heyward, Walter Blanding, Victor Goines. Next one is entitled "Rock and Ride."

**17) Music: "Rock and Ride"**

**17a) Music: "400 Swing"**

**18) Pierce:**

"ROCK AND RIDE," A TADD DAMERON ARRANGEMENT FOR THE HARLAN LEONARD ORCHESTRA.

Alt: "400 SWING," A TADD DAMERON ARRANGEMENT FOR THE DEFUNCT HARLAN LEONARD ORCHESTRA. BEFORE THAT WE HEARD ROCK AND RIDE, AND DAMERON STOMP.

**18) Pierce:** (continues)

NOW, LET'S GO BACK TO BASIE, WITH A COUPLE OF ARRANGEMENTS WRITTEN FOR THE FULL ORCHESTRA BY STAFF ARRANGER EDDIE DURHAM. WYNTON MARSALIS PROVIDES OUR INTRODUCTION ONSTAGE IN THE ROSE THEATER.

**19) Vox: Wynton Marsalis**

"Eddie Durham wrote almost all of the music for the Kansas city formed Count Basie Orchestra. They came north in the mid-1930's. Now, their calling card of course was the blues. If you go too far from the blues, you're a long way from home.//You can't go no higher than the blues, and you can't go now lower than them . They sing the blues in church and they sing it in some of the other houses. People sing the blues when they're happy and also when they're sad. What else can you say about it except to play it. This is entitled "Good Morning Blues," Ms. Jennifer Sanon singing.

**20) Music: "Good Morning Blues"**

"Now we'd like to conclude with a piece composed by tenor saxophonist Herschel Evans, from the Old Testament and it's entitled 'Doggin' Around.'

**Alt: 21) Pierce:**

"GOOD MORNING BLUES." JENNIFER SANON. WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA. OUR LAST PIECE IS AN EDDIE DURHAM ARRANGEMENT OF HERSCHEL EVANS, WHO PLAYED CLARINET ON THE ORIGINAL. "DOGGIN' AROUND."

**22) Music: "Doggin' Around"**

**23) Pierce:**

"DOGGIN' AROUND." THE JAZZ AT LINCOLN CENTER

ORCHESTRA, PLAYING AN EDDIE DURHAM ARRANGEMENT  
ORIGINALLY WRITTEN FOR THE COUNT BASIE BAND. THE BAND  
INCLUDES WYNTON MARSALIS, RYAN KISOR, MARCUS  
PRINTUP, AND SEAN JONES. ON SAXOPHONES: VICTOR GOINES,  
JOE TEMPERLEY, SHERMAN IRBY, WALTER BLANDING AND TED  
NASH. IN OUR TROMBONE SECTION: ANDRE HEYWARD, AND  
VINCENT GARDNER DAN NIMMER PLAYED PIANO, JAMES  
CIRILLO, GUITAR, CARLOS HENRIQUEZ, BASS AND ALI  
JACKSON ON THE DRUMS.

OUR SPECIAL GUESTS WERE SAXOPHONIST FRANK WESS,  
AND VOCALIST JENNIFER SANON.

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT  
MURRAY STREET. THIS EDITION WAS WRITTEN BY ANDREW  
ROSENBLUM.

OUR PRODUCERS ARE DAVID GOREN AND STEVE RATHE  
WITH ALEXA LIM. ORIGINAL SESSIONS RECORDED BY ROB  
MACOMBER AND JEFF ROTHMAN AT XM PRODUCTIONS.  
ADDITIONAL RECORDING AT CDM STUDIOS BY...THANKS TO  
MATTHEW LONG-MIDDLETON AND CRAIG BRAY. THE  
EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIAN  
ELLIS. CAT HENRY SUPERVISES OUR BROADCASTS AND  
RECORDINGS. THE ARTISTIC DIRECTOR IS WYNTON MARSALIS.  
IN FOR WYNTON, I'M WENDELL PIERCE. THANKS FOR  
JOINING US.