From Dreamland to Showcase: Jazz in Chicago 1912 to 1996

Hot Jazz at Blue Note

Sidney Bechet
Art Hodes
Wild Bill Davison
Pops Foster
Fred Moore
Royal Garden Blues
From Dreamland to Showcase:  
**JAZZ IN CHICAGO 1912 to 1996**

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 Café 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. The exhibition explores the history of jazz through the display of sheet music, musical instruments, music manuscripts, photographs, newspaper articles and advertisements, sound recordings, books, concert programs, and posters from the collections of the Chicago Jazz Archive at the University of Chicago Library and from private collectors.

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" 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 named 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. It is also the date of the earliest twentieth-century artifacts in the exhibition with a precise date, the dance announcement cards from the Dixie Music House. 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, 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 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, and on-site visits.

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. These and the other collections of the Chicago Jazz Archive are 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. Most recently a 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 Jazz Institute of Chicago has 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 Chicago Jazz Festival recordings; 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.

"The University of Chicago Library expresses gratitude to the music collectors and organizations who donated or loaned materials for this exhibition. Special thanks for their generosity go to Mwata Bowden and the Association for the Advancement of Creative Musicians, Allen Debus, Delmark Records, Jim Feeney, Deborah L. Gillaspie and Frederick W. Sturm, the Jazz Record Mart, Jazz Unites, Willie Pickens, Joe and Wayne Segal of the Jazz Showcase, and John Steiner.

As guest curator of "From Dreamland to Showcase," I wish to thank Deborah Gillaspie, Assistant Curator of the Chicago Jazz Archive, for her expertise and valuable assistance throughout the project. Standley Howell ably assisted Deborah Gillaspie in preparing this checklist and identified several items for inclusion in the display. Harry Cangany and Phil Stanger helped to establish approximate dates for the drum equipment. The Department of Special Collections invited me to undertake this exhibition and made essential contributions to it. The exhibition was strongly supported by Alice Schreyer, Curator of Special Collections; Suzy Taraba, Public Services Librarian, guided its development with patience and flair; and Valarie Brocato, Exhibitions Supervisor, expertly managed design and production.

Victor Cardell
Exhibition Checklist

From Dreamland to Showcase

**Chicago Jazz Festival 1987.** Poster.
Jazz Institute of Chicago Collection, Chicago Jazz Archive


**Delmark Records' 40th Anniversary,** [1993]. Poster.
Chicago Jazz Archive, Gift of Jim Feeney

**Grand Parade du Jazz: Nice Festival International du Jazz, July 1976.**
Poster: Jimmy and Marian McPartland Collection, Chicago Jazz Archive

**Joe Segal's Jazz Showcase,** 1984. Schedule poster.
On loan from the archives of the Jazz Showcase, Chicago, IL

The Origins of Jazz

Photographic reproduction. From the Library's General Collection

On loan from Allen Debus

Shelton Brooks, *When You Hear that Dixieland Jazz Band Play.*
Chicago: Will Rossiter, 1918. Sheet music: John F. Steiner Collection, Chicago Jazz Archive

H. O. Brunn, *The Story of the Original Dixieland Jazz Band.*

Dance announcement cards. Chicago: The Dixie Music House, 1912. Chicago Jazz Archive

F. Desort (music) and Al Dubin (lyrics), *When I Dance with You in Paradise.* Chicago: M. Whitmark & Sons, 1921. Sheet music. John F. Steiner Collection, Chicago Jazz Archive


[Ted Ervin]. Painting of a New Orleans Jazz Funeral, [probably after 1960?]
Oil on canvas, 40 1/2 x 30 1/2 in. Chicago Jazz Archive
Friar's Inn, [late 1920s-early 1930s]. Reproduction of photograph. Chicago Jazz Archive, Source photograph courtesy of John F. Steiner


Scott Joplin, Maple Leaf Rag, [1940s]. (Circle Documentary D5003A). 78 rpm recording from player piano roll as played by Scott Joplin. John F. Steiner Collection, Chicago Jazz Archive

Leadbelly, Negro Sinful Songs Sung by Lead Belly, [1939]. (Musicraft album 31). 78 rpm record album. John F. Steiner Collection, Chicago Jazz Archive


Kid Ory and his Creole Jazz Band, New Orleans Jazz, [1947]. (Columbia set C-126). 78 rpm record album. John F. Steiner Collection, Chicago Jazz Archive

Postcard advertisements for Friar's Inn and New Friar's Inn, [ca. 1920s]. Chicago Jazz Archive


**New Orleans to Chicago**

Walter C. Allen and Brian A. L. Rust, King Joe Oliver. London: Sidgwick and Jackson Limited, 1958. On loan from John F. Steiner


Jazznotes, December 1962. John F. Steiner Collection, Chicago Jazz Archive


The Austin High Gang and the Chicagoans

The Austin High Gang, 1923. Photograph by James Lanigan. Jimmy and Marian McPartland Collection, Chicago Jazz Archive

Brick salvaged from Gennett Record Studios, Richmond, Indiana on July 2, 1981. Thomas H. Linnell Collection, Chicago Jazz Archive

*Chicago and All That Jazz!*, 1961. (Verve V 8441). LP. Jimmy and Marian McPartland Collection, Chicago Jazz Archive

*Chicago Jazz, a Benefit Concert for the University of Chicago Jazz Archive*, 1990. Poster. Chicago Jazz Archive

*Chicago Style Jazz: The Original 1927-1935 Jazz Classics*, [ca. 1952] EP. 45 rpm record album (Columbia B-482). Cover illustration by Ben Shahn. On loan from Howard Solotroff, in memory of Barney Teftts (cornet) and Jerry Stein (drums)


Husk O'Hare Orchestra, 1929. Photograph. Chicago Jazz Archive

Husk O'Hare's Super Orchestra, *You Gave Me Your Heart*, [1922]. (Gennett 4983-B). 78 rpm record album. John F. Steiner Collection, Chicago Jazz Archive


State Street

Advertisement for Williams & Piron music publisher from *The Chicago Defender*, March 13, 1920. Photographic reproduction. From the Library's General Collection


Warren "Baby" Dodds, [1932]. Photographic reproduction. Chicago Jazz Archive, Source photograph courtesy of John F. Steiner


Royal Gardens, [date unknown]. Photographic reproduction. Chicago Jazz Archive, Source photograph courtesy of John F. Steiner.


## Vaudeville and Movie Houses


Grand Theater, [ca. 1930s]. Photographic reproduction. Chicago Jazz Archive, Source photograph courtesy of John Steiner.

"Jabbo" Smith, [ca. 1980s?]. Photograph. Chicago Jazz Archive.


"Snowshoe" style foot cymbal, [ca. 1920s]. On loan from Deborah L. Gillaspie.

Two Chinese temple blocks from a set of five, [ca. 1920s-1930s]. On loan from Deborah L. Gillaspie.

Tambourine with calf head and Spanish jingles, [ca. 1900-1930]. On loan from Deborah L. Gillaspie.
The South Side Jazz Scene Relocates


Colosimo's Cafe, [date unknown]. Photographic reproduction.
Chicago Jazz Archive. Source photograph courtesy of Dept. of Special Collections

Count Rich and his Broadcasting Orchestra, [1935?]. Photographs.
Chicago Jazz Archive

The Dance: Magazine of Stage and Screen, February, 1930.
On loan from John F. Steiner

Grand Terrace, Chicago, [ca. 1930s]. Photographic reproduction.
Chicago Jazz Archive. Source photograph courtesy of George Dixon, John F. Steiner, and the Jazz Institute of Chicago

Art Hodes' Hot Five, Hot Jazz at Blue Note, [1945]. (Blue Note album 103). 78 rpm record album. Chicago Jazz Archive

The Jazz Ltd. Album, [ca. 1950]. (Jazz Ltd. 101-401). 78 rpm record album.
Paul Romaine Collection. Chicago Jazz Archive

The Maroon Six of the University of Chicago at Lost Lake Resort in Wisconsin, 1924. Photograph. Jimmy and Marian McPartland Collection, Chicago Jazz Archive

Savoy Ballroom, [ca. 1930s]. Photographic reproduction.
Chicago Jazz Archive. Source photograph courtesy of John F. Steiner

Stompin' at the Savoy, performed by Gene Krupa. Unpublished transcription disc.
On loan from John F. Steiner

Swing Saga, [ca. 1930s]. Poster for concert at Mandel Hall, University of Chicago.
Chicago Jazz Archive

The Development of Jazz Piano Music

W. C. Handy. Boogie Woogie on St. Louis Blues, performed by Earl Hines. [plus additional titles], [1944]. (V-Disc 424). 78 rpm V-Disc. On loan from John F. Steiner


Meade Lux Lewis and Albert Ammons Playing at a Rent Party, 1932. Photographic reproduction. Jazz Institute of Chicago Collection, Chicago Jazz Archive

Jazz in the Entertainment Industry and the Press, 1917-1930


"Dreamland Cafe 'Mecca' for Lovers of Amusement" from The Chicago Defender, February 14, 1920. Photographic reproduction. From the Library's General Collection.

Gus Kahn, Ernie Erdman, Billy Meyers, and Elmer Schoebel, Nobody's Sweetheart, performed by Paul Whiteman and his Orchestra, [1930]. (Columbia 2098-D). 78 rpm record album. Chicago Jazz Archive.

"Race Artists to Sing for Victrolas" from The Chicago Defender, January 8, 1916. Photographic reproduction. From the Library's General Collection.


The Big Band Era


Eddie Condon and his Orchestra, We Called It Music, 1947. (Decca album A 604). 78 rpm record album. Chicago Jazz Archive.

Drum sticks endorsed by and received from Barrett Deems, [ca. 1970s]. On loan from Deborah L. Gillaspie.


Advertisement for Williams and Piron music publisher from The Chicago Defender, March 13, 1920.

Fletcher Henderson and his Orchestra, "Live" at the Grand Terrace, Chicago, 1938, 1993. (Jazz Unlimited JUCD 2053). Compact disc. On loan from John F. Steiner

Joseph A. Livingston, Irving Melsher, and Jack Wolf, *Any Old Time [I'm Feeling Blue],* performed by the King Cole Trio, [plus additional titles]. [1945]. (V-Disc 235). 78 rpm V-Disc. On loan from John F. Steiner

Music example of swing phrasing in the Count Basie rhythm section. Photographic reproduction from *Die Musik in Geschichte und Gegenwart,* 2nd ed., Kassel: Bärenreiter; 1994. From the Library's General Collection

**Jazz Criticism Since 1930**

*Czech Jazz,* [ca. 1965]. Unpublished 7" reel-to-reel tape. Don DeMicheal Collection, Chicago Jazz Archive

down beat, March 6, 1957. Chicago Jazz Archive

*Esquire's Jazz Book,* 1946. Chicago Jazz Archive


Letter from Eric T. Vogel to Don DeMicheal [sic], July 16, 1965. Don DeMicheal Collection, Chicago Jazz Archive


**New Orleans Revival**


*Eddie Condon's Jazz Concert Orchestra,* 1944. (Associated Recorded Program Service 60,635). LP transcription disc. On loan from John F. Steiner

"Count Basie Playing the Pipe Organ at Radio Station WHAS, Louisville, KY, February, 1947." Photo by Robert Steinau.
Dixieland Jazz Concerts, [ca. 1950s]. Poster advertising the Red Arrow. Robert Peck Collection, Chicago Jazz Archive


Caricature of Jimmy Granato by Muggsy Dawson, [ca. 1950s]. Jimmy Granato Collection, Chicago Jazz Archive

Lil Hardin Armstrong and her Orchestra, 1961. (Riverside RLP 401). LP. Robert Peck Collection, Chicago Jazz Archive

Mama Yancey, Art Hodes, and Jimmy Granato at Seymour's Jazz Concerts, [ca. 1950s]. Photograph. Jimmy Granato Collection, Chicago Jazz Archive

Red Arrow: Where Jazz is King, [ca. 1950s]. Brochure. Robert Peck Collection, Chicago Jazz Archive

Seymour's Complete Long Playing (33 1/3) Jazz Catalog. Chicago: Seymour Record Company, 1951. Chicago Jazz Archive

The Very Finest in Dixieland Music, [ca. 1950s]. Picture postcard advertising the Red Arrow. Robert Peck Collection, Chicago Jazz Archive

Bop and Modern Jazz

Boyd Raeburn and his Orchestra. Rev. ed. [i.e.]: Jazz Discographies Unlimited, 1972. On loan from John F. Steiner

Chicago Tribune Magazine, February 25, 1996. Chicago Jazz Archive


Benny Goodman, Good Enough to Keep, performed by the Benny Goodman Sextet, [1944]. (V-Disc 33). 78 rpm V-Disc. On loan from John F. Steiner

Lennie Tristano, [1946]. (Keynote album 147). 78 rpm record album. John F. Steiner Collection, Chicago Jazz Archive

Portraits in Jazz, 1957. (Masterseal MS 75). LP. Robert Peck Collection, Chicago Jazz Archive


Willie Pickens, [1987]. Photograph by B. P. Sparrow. Chicago Jazz Archive, Gift of Willie Pickens

Shelton Brooks. Some of These Days. Chicago: Will Rossiter, 1910

General Trends after World War II

The Complete Recordings of the Stan Getz Quintet with Jimmy Raney, [1990?]. (Mosaic MG3 131). LP. From the Library’s General Collection

Roy Eldridge, [ca. 1970s]. Reproduction of a photograph by Valerie Wilmer. Chicago Jazz Archive

Duke Ellington and his Famous Orchestra in Concert. Postcard advertising a concert sponsored by Down Beat, postmarked January 10, 1946. Robert Peck Collection, Chicago Jazz Archive

Duke Ellington with his Greatest Band of All Times. Postcard advertising an engagement at the Blue Note, postmarked October 13, 1949. Robert Peck Collection, Chicago Jazz Archive


Girls in Jazz, [1947?]. (RCA Victor HJ 11). 78 rpm record album. Chicago Jazz Archive


Zoot Sims Quartet, Zoot, [1956?]. (Argo LP 608). LP. Harold Winsburg Collection, Chicago Jazz Archive

Ben Webster, King of the Tenors, [1957?]. (Verve MGV 8020). LP. Harold Winsburg Collection, Chicago Jazz Archive

Free Jazz and Modal Jazz

Muhar Richard Abrams, Levels and Degrees of Light, [1968?]. (Delmark DS 413). LP. Robert G. Koester Collection, Chicago Jazz Archive

Advertisements for performances sponsored by the Association for the Advancement of Creative Musicians, [ca. 1966-1979]. Chicago Jazz Archive

Advertising postcard for Mother Blues, featuring Lester Young on March 20, 1966. Chicago Jazz Archive

Lester Bowie and Don Moye of the Art Ensemble of Chicago, [ca. 1960s]. Photograph. Chicago Jazz Archive


Flyer for the Charlie Parker Memorial Concert at Birdhouse on March 12, [1962?]. Chicago Jazz Archive

The Maroon Six of The University of Chicago at Lost Lake Resort in Wisconsin, 1924
Flyer for the Chicago Jazz Showcase, featuring Johnny Griffin, et al., on March 12, [1960].
Chicago Jazz Archive

Roscoe Mitchell of the Art Ensemble of Chicago, [ca. 1960s]. Photograph.
Chicago Jazz Archive

Postcard for Jazz Soul '65 at The Window on October 3, [1965].
Chicago Jazz Archive

Program for a performance by the Troy Robinson Sextet, [ca. late 1960s-1970s].
Chicago Jazz Archive

Sun Ra, Sun Song, [1967]. (Delmark DS 411). LP.
Robert G. Koester Collection, Chicago Jazz Archive

### Jazz and Blues Vocalists

Ella Fitzgerald, Count Basie, and Joe Williams. One O'Clock Jump, [1956].
(Verve MG V 8288). LP. Robert Peck Collection, Chicago Jazz Archive

Paul and Beth Garon, Woman with Guitar: Memphis Minnie's Blues.

Johnny Hartman, Once in Every Life, 1981. (Beehive BH 7012). LP.
Chicago Jazz Archive

Isham Jones and Dave Franklin. Give a Broken Heart a Break, performed by
Cleo Brown, [1935]. (Decca 486). 78 rpm record album.
Henry Temple Collection, Chicago Jazz Archive

"Ma" Rainey and Lovie Austin's Blue Serenaders. Ma Rainey's Mystery Record,
[1924]. (Paramount 12200). 78 rpm record album.
John F. Steiner Collection, Chicago Jazz Archive

Howard Reich, "Jazzroom Finds Ideal Mate: Showcase Wisely Opens Its Door to Local Judy Roberts," from The Chicago Tribune, July 19, 1996. Chicago Jazz Archive

Howard Reich, "Once (Again) in Every Life: 'Bridges' Brings Johnny Hartman Back into the Spotlight," from The Chicago Tribune, June 4, 1995. Chicago Jazz Archive

On loan from Deborah L. Gillaspie

### Jazz and the Contemporary Media

Andrew Bartlett, "Avant North: Chicago's New Avant Garde" from Midwest Jazz,
Summer 1996. From the Library's General Collection

VHS stereo videocassette. On loan from Deborah L. Gillaspie

VHS monaural videocassette. On loan from Deborah L. Gillaspie

**Benny Goodman on “Soundstage: The World of John Hammond,”**
aired September 1975 on PBS. Photoreproduction from contact sheet. Chicago Jazz Archive

**Benny Goodman and Red Norvo on “Soundstage: The World of John Hammond,”** aired September 1975 on PBS. Photographic contact sheet. Chicago Jazz Archive

**Helen Humes on “Soundstage: The World of John Hammond,”** aired September 1975 on PBS. Photoreproduction from contact sheet. Chicago Jazz Archive


**Marian McPartland's Piano Jazz with Guest Bill Evans,** 1993. (Jazz Alliance JTA 12004). Compact disc. On loan from Deborah L. Gillaspie

Howard Reich, "South Side Emerging as Jazz Center Again," from *The Chicago Tribune*, September 12, 1995. Chicago Jazz Archive


**WBEZ 1994 Top 5 Favorites.** Flyer. Chicago Jazz Archive

**WDCB Winter 1996 Program Guide.** Chicago Jazz Archive

**WHPK Program Guide, Winter 1996.** Chicago Jazz Archive

### Contemporary Jazz Scholarship and Education

Paul F. Berliner, *Thinking in Jazz: The Infinite Art of Improvisation.*

Booklet profiling the Center for Black Music Research, Columbia College, Chicago, [1990s]. Chicago Jazz Archive

**Chicago Cultural Center, August [1996] Programs & Exhibitions.** Chicago Jazz Archive


Poster and program for the University of Chicago Jazz X-tet concert on December 10, 1994. Chicago Jazz Archive

Poster for the Chicago Jazz Ensemble of Columbia College Chicago concert on February 16, 1996. Chicago Jazz Archive


**Jazz Organizations and Festivals**

Anatie “Natty” Dominique, [1981]. Photograph, Jazz Institute of Chicago Collection, Chicago Jazz Archive

Anatie “Natty” Dominique, oral history taken by John McDonough, October 24, 1981. 2 audiocassettes and transcription. Jazz Institute of Chicago Collection, Chicago Jazz Archive

Art Ensemble of Chicago, Naked, 1986 (DIW Records DIW 8011). LP. Chicago Jazz Archive

Association for the Advancement of Creative Musicians, [ca. 1990s]. Photograph by Don Getsug. On loan from the Association for the Advancement of Creative Musicians

Bumper sticker for the Association for the Advancement of Creative Musicians, [1995]. On loan from Mwata Bowden

Chicago Jazz Festival program, 1988. Jazz Institute of Chicago Collection, Chicago Jazz Archive

Anatie “Natty” Dominique, Yalta-Jive, [1981]. Photograph of clarinet part manuscript. Jazz Institute of Chicago Collection, Chicago Jazz Archive

Jazz Institute of Chicago membership brochure, [1990s]. Jazz Institute of Chicago Collection, Chicago Jazz Archive


Jazzgram, April 1996. Jazz Institute of Chicago Collection, Chicago Jazz Archive

Mwata Bowden, 1996. Photograph by Don Getsug. On loan from Mwata Bowden

The 1959 Playboy Jazz Festival Yearbook. Jazz Institute of Chicago Collection, Chicago Jazz Archive
Now's the Time: A Concert Celebrating Charlie Parker's 75th Birthday, Presented by the Jazz Institute of Chicago, August 31, 1995. Invitation. Jazz Institute of Chicago Collection, Chicago Jazz Archive

Poster for the University of Chicago Jazz X-tet concert on May 23, 1996. On loan from the Association for the Advancement of Creative Musicians

Proclamation by Mayor Harold Washington of Chicago acknowledging the twentieth anniversary of the Association for the Advancement of Creative Musicians, May 2, 1985. On loan from the Association for the Advancement of Creative Musicians

Program for Women of the New Jazz at the Hothouse on April 7-9, 1994. On loan from the Association for the Advancement of Creative Musicians

Ravinia Festival 1996 season program. Gift of Deborah L. Gillaspie and Frederick W. Sturm

Richard Rodgers, My Funny Valentine, arranged by Prince Shell. Unpublished manuscript parts. Jazz Institute of Chicago Collection, Chicago Jazz Archive

Samana, [ca. 1990s]. Photograph. On loan from the Association for the Advancement of Creative Musicians

Selected programs for festivals of the Association for the Advancement of Creative Musicians, 197-8-1995. On loan from the Association for the Advancement of Creative Musicians

Leo Smith, We Are For Freedom--Now. New York: American Composers Alliance, [1980]. Score. On loan from Mwata Bowden

Jazz and the Modern Music Industry


Hyde Park After Dark, 1983. (Beehive BH 7014). LP. Chicago Jazz Archive


The Jazz Showcase at 59 W. Grand Avenue, July 1996. Photograph by Deborah L. Gillaspie. Chicago Jazz Archive, Gift of Deborah L. Gillaspie

Bobby Lewis, Inside This Song, 1993. (Southport S-SSD 0016). Compact disc. On loan from John F. Steiner

Rhythm & News, issues #963 and #967. [1996].
Chicago Jazz Archive, Gift of The Jazz Record Mart.


Lloyd Sachs, "Clubs Add Heat to Scene" and "New Jazz Showcase, New Jazz Mood" from The Chicago Sun-Times, March 17, 1996. Chicago Jazz Archive


For More Information

Books

Whitney Balliett, American Musicians: Fifty-Six Portraits in Jazz.


Recordings


Smithsonian Collection of Recordings, RD 033.

World Wide Web

The Chicago Jazz Archive can be found on the World Wide Web at: http://www.lib.uchicago.edu/LibInfo/Libraries/CJAV. Included are bibliographies, information about holdings, and links to other jazz-related websites.

This checklist has been published in conjunction with
"From Dreamland to Showcase: Jazz in Chicago, 1912 to 1996," an exhibition held in the Department of Special Collections, October 30, 1996 - February 28, 1997, in honor of the twentieth anniversary of the Chicago Jazz Archive.

The checklist was designed by Howard Solotroff, with photography by Stephen Longmire, and printed by Printing Arts/LithoTech, Inc.

The publication was supported by the University of Chicago Library Society.

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Published in the United States of America.
The University of Chicago Library.
Chicago, Illinois 60637.

back cover: Girls in Jazz, [1947] (RCA Victor HJ 11)
GIRLS in JAZZ
featuring
AMERICA'S GREATEST FEMININE JAZZ MUSICIANS