



**K C JAZZ '71**  
**8TH ANNUAL JAZZ FESTIVAL**  
**APRIL 25th — MUNICIPAL AUDITORIUM**



ILLUSTRATIONS BY WM. GIANNOS, STAR MAGAZINE, K.C. STAR



# KANSAS CITY JAZZ \* 71 APRIL 25 th

## 8th Annual Festival Municipal Auditorium



**BUDDY RICH.** A natural musician known for his phenomenal technique on the drums. His orchestra brings back the big band sounds, original and explosive. Members also work solo. All the group's albums have been best sellers.



**CLARK TERRY.** His vocals, flugelhorn and trumpet make him a top jazz performer. He appears with K.C.'s own Frank Smith and Richard Ross along with Herb Ellis and Ray Brown in an East-meets-West in "Kansas City Happening."

## KANSAS CITY JAZZ "EIGHTH"

by Richard J. (Rick) Smith

Kansas City's Eighth Annual Jazz Classic is at this moment centered within an unusually electrifying entertainment season and is overpowering with many noteworthy significances. It's hard to realize that it was "way back in 1964" when five seriously discerning business and professional men mulled over what they considered National apathy surrounding the wealth of Jazz lore stored in the archives of Kansas City's vast musical catacombs. They reasoned that lying dormant therein was a heritage which virtually cried out for a single regenerating spark just one, to set Kansas City Jazz Missile into motion and thrust it back upon its plateau of regal authority, as unquestioned and supreme as it was in the early 1930's.

This was the first meeting of this thoughtful group of men, and the nucleus of what has now established itself nationally, as Kansas City Jazz, Incorporated. These pioneers of this imagery were overwhelmed with bolstered enthusiasm when their surveys and queries piqued the interest of more than a score of similarly concerned visionaries, all filled with anxious, concerned optimism about the future of Jazz in Kansas City. They came from newspapers, radio, television, the theater, from advertising, and public relations . . . and they came from public-spirited citizens, all with the hope that a reawakening of Jazz here in the Middle West would enhance the true importance of Kansas City's Jazz identity throughout the World.

For the records, let's count off a few things that careful programming for the past seven years has netted those 1964 Jazz Frontiersmen. After having listened to many time-worn, trite, withered analysis and evaluations as to what Jazz apparently seemed to be, those years have brought forth one special definition for Jazz, proven to be irrefutably correct. Kansas City Jazz Festival fanciers have, by enthusiasm and hearty acclaim over these exciting years, literally splashed those conceivers of re-born Kansas City Jazz with the justifying juices of their original contentions . . . Jazz is entertainment! Warm, interesting, captivating . . . but musical entertainment, none the less!

There was, of course, the anticipated debating, "Isn't all music entertainment?", to which Jazz fanciers parried with, "Yes, but with several discriminating exceptions." In conceding that Jazz might temporarily be shelved by those respectors of certain moods, atmospheres, and environmental conditions, avid-Jazzists hasten to assert that they have yet to hear from a critic, an expressed genuine dislike for Jazz, or from a professional musician a statement that Jazz is "square business." Thus, even from the outside it's not difficult to separate Jazz, entertainment-wise, from other music stylizations.

Jazz music is, for the most part, nostalgic, as opposed to "Rock," which can't take you back very far. It's pretty difficult to remember way back "when," if "when" is right now! Jazz is creative, inventive, and perpetually challenging. It has that built-in "escape factor," which allows a performer to make a mistake and simultaneously correct it through the sheer imagination of his own creative genius.

Jazz music is a continuous source of educational enlightenment to observer and performer alike, and yet, at its most exciting heights,



**JIMMY RUSHING.** Affectionately known as "Mr. Five-by-Five." One of the old time K.C. jazz vocalists. Long associated with the famous Count Basie band. In demand at night club and Jazz Festival performances throughout the U.S.A.



excellency of performance forges its way up front where there, before the floods, foot and spotlights, it commands first respect . . . with showmanship and volume being subsidiary enhancements.

Strong Kansas City Jazz advocates are in firm belief that as long as Kansas City Jazz Incorporated continues to expand its dedicated policy by yearly showcasing the Buddy Richs, Clark Terrys, James Rushings, Ray Browns, Herb Ellis', and Jay McShanns, together with their host of peers . . . Jazz by any other name will sound just as sweet!

This years festival is a "winner," and you've got to believe it! To give proper credit to all contributing elements would be a very hazardous undertaking (probably fatal if one or two essential actuators were overlooked), but one particular salute must be given a proper direction. It concerns a newly acquired Youth interest, manifesting itself noticeably this year for the first time. Kansas City Jazz, Inc., has in turn matched this interest by bringing in two of the best of our nations Jazz proficientes to judge the UMKC Band and Combo contests and both Missouri and Kansas Stage Band contests, namely Dave Cavanaugh, Vice-President in charge of A and R for Capitol Records, and Franklin S. Driggs, renowned Jazz writer now special columnist for Time-Life magazine. Youth interest will be held as "Clyde N 'em-N-Her" take the bandstand as one of the newest of our local professional Youth attractions.

Needless to say, the overall Festival objective is to offer a wholesome entertainment package acceptable to everyone in attendance while at the same time present our own local performing artists in keeping with the venerated respect they so rightfully merit.

And so, as it is expected of Errol Garner to play "Misty" and Count Basie to play "One O'Clock Jump," so it is expected of our Festivals to submit yearly for reapproval their identifying local luminaries, many returning from broader artistic pursuits to reunite with the sentimental associations of their Kansas City past: Marilyn Maye and Marian Love, together with Kay Dennis certainly come in for their share of loyalty in this respect, plus our steady local box office winners. Bettye Miller and Milt; the Pete Eye, Mike Ning and Frank Smith trios; the Dixieland Seven, Baby Lovett's Dixielanders, the "New Breed," Willie Rice's band, and the "Kicks" band are all local stalwarts with the spirit, imagination, and interest that give our Festival a reason for "being."

The Three Sounds will of course keep everybody within the bounds of relaxed reality with their "What's Happenin' Now" thing, but one word of serious advice is offered to those of all ages, creeds, races, musical inclinations and cultural dogmas. Don't be caught "out for dinner," when "Chase" comes on. Remember, don't . . . miss "Chase"!

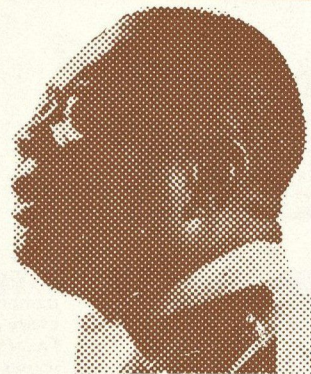
Promptly at 10 PM, Kansas City Jazz, Inc. will pay tribute to this year's selection of Jazz artists who have, either currently or in recent past, been acclaimed by faithful devotees of Kansas City Jazz both locally and throughout the World. Five of the participating Jazz personalities will be elevated to the pinnacle of Jazz devotion . . . the Kansas City Jazz Hall of Fame!

All in all, be prepared to revel in every facet of Jazz that has steadily and consistently, through the past seven years, brought joy and pleasure to those who on leaving this year's festival will undoubtedly agree with the unshakable conclusion of Kansas City Jazz, Inc. . . .

Jazz IS entertainment!

# KANSAS CITY JAZZ \* 71 APRIL 25 th

## 8th Annual Festival Municipal Auditorium



JAY McSHANN. Jay "Hootie" McShann plays the piano with brilliant rhythm and soulful blues. He joins forces with Jimmy Rushing to bring back some of the old sounds that kept K.C. swinging and became famous world over as the "Kansas City sound."



GENE HARRIS and THE THREE SOUNDS. Gene is one of the really fine jazz piano players. Appearing with Gene is Luther Hughes on Bass and Carl Burnett on Drums. A nationally known group with 38 albums to their credit. Currently recording for Blue-Note.



WILLIAM CHASE. A lead trumpeter who formed a group of talented, young musicians and came up with the inspired sound of "Chase." This group plays music of yesterday or tomorrow with such brilliance it delights everyone.



**KANSAS CITY  
JAZZ \* 71  
APRIL 25th**

# FESTIVAL



**HERB ELLIS . . .** the best known jazz guitarist and composer on the West Coast. Currently appearing on TV shows.



**RAY BROWN . . .** has been named top jazz bassist in every Jazz Poll since 1958. Currently appears on TV shows.



**RICH MATTESON...One** of the most exciting jazz soloists. A master of the Tuba, also arranger, director and teacher.

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## PRODUCERS

Produced and Directed by William J. Brewer  
 Assisted by Jack Elliott & George Stump  
 Musical Coordinator—Sherman Gibson  
 Talent Coordinator—Bill Bryngelson  
 Program Coordinators—  
 Lester Milgram and Darrel L. Havener  
 Sound by Ed Roach  
 Stage Director—Jimmy Tucker  
 Assistant Stage Director—Gary Shivers  
 Ticket Sales Coordinator—G. Richard Challinor  
 Pianos furnished by Jenkins Music Co.  
 In Cooperation with The Convention and Tourist  
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## KANSAS CITY JAZZ, INC.

A non-profit corporation composed of Kansas City area businessmen dedicated to perpetuating the sound of Kansas City Jazz. Their activities include the establishment of scholarship funds, encouragement of high school and college jazz groups and presentation of free high school music programs based on the history and development of jazz.



# PROGRAM

KANSAS CITY  
**JAZZ \* 71**  
APRIL 25 th

## JAZZ FESTIVAL PROGRAM

- 1 2:05—Kansas Representative Junior High School Stage Band
- 2 2:20—Missouri Representative Junior High School Stage Band
- 3 2:50—Ning, Roberts, Gordon & Sivils (Combo)
- 3:10—The K.C. Big Band Sound, Phase I. Smith-Lenhert Band
- 3:30—Baby Lovett and the Dixielanders
- 4 3:50—UMKC All Stars with Rich Matteson
- 4:10—Greg Meise
- 5 4:30—Willie Rice Ensemble Featuring Damon Rice
- 4:50—The Dixie Seven
- 6 5:10—UMKC Mid-America Festival Winners
- 7 5:40—Kay Dennis
- 6:00—Missouri Representative High School Stage Band
- 6:20—Pete Eye
- 8 6:40—Marion Love
- 7:00—The K.C. Big Band Sound, Phase II—K.C. Kix Band  
with John Park
- 9 7:20—Chase
- 7:50—Bettye Miller and Milt Abel
- 10 8:10—The K.C. Big Band Sound, Phase III. Eddie Baker's  
New Breed Orchestra
- Harris first number*  
8:30—Gene Harris and The Three Sounds
- 11 8:55—Jimmie Rushing with Jay McShann
- 12 9:25—Clark Terry, Herb Ellis and Ray Brown with Frank Smith
- 9:55—Induction of New Members into K.C. Jazz Hall of Fame
- 13 10:00—Clyde N 'Em-N-Her
- 10:20—Buddy Rich
- 14 *Fossil Rich*





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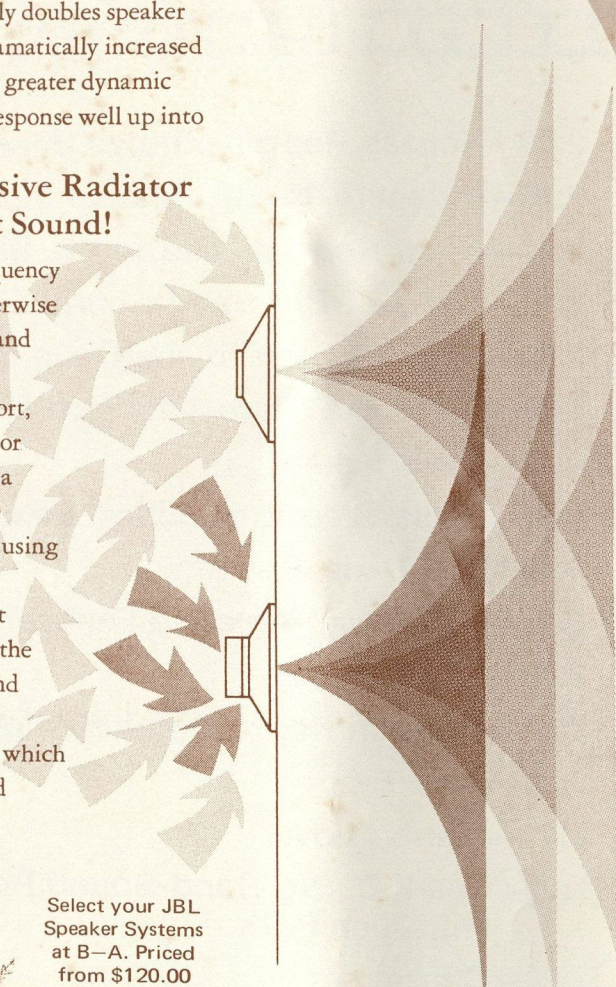
It utilizes low frequency energy which otherwise would be wasted, and puts it to work. Unlike a ducted port, the Passive Radiator can be matched to a minimum-volume enclosure without using valuable internal space. Moreover, it operates well into the mid-bass region and contributes to a "spacious" quality which cannot be achieved in any other way.

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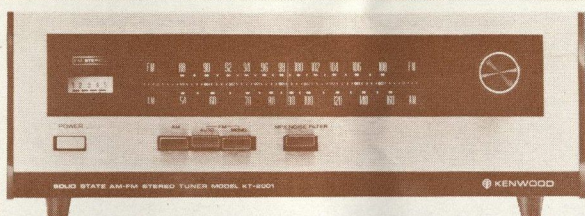
LANCER 44



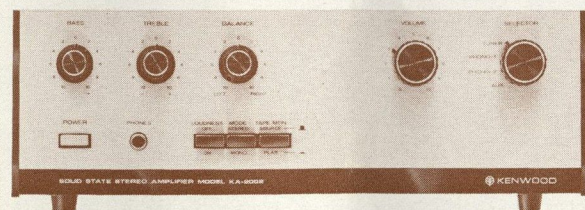




*the sound  
approach  
to quality*



Model KT-2001 AM-FM Solid State Stereo Tuner. Delivers excellent reception and offers versatility of separate components. Perfect for use with KA-2002 Amplifier below or any existing stereo system.....\$99.95



Model KA-2002 40-Watt Solid State Stereo Amplifier. Ideal companion to KT-2001 above. Offers excellent opportunity to enjoy sound quality only achieved by separate components.....\$99.95



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*Welcomes  
the 8th Annual  
Jazz Festival*

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LIKE FINE ENTERTAINMENT? YOU'LL FIND  
A COMPLETE LINE OF RADIOS, STEREO  
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