

WOODY HERMAN

WILLIE RICE'S BIG BAND
With **CLARK TERRY**

PETE EYE

BOB SIMES

CARMELL JONES
GEO. SALISBURY
JIMMY KEITH

U. M. K. C.
JAZZ DRUMMERS

K. C. KICKS—WITH
BROOKMEYER & TERRY

BABY
LOVETT

JAY McSHANN

WARREN
DURETT

MARILYN
MAYE

and

SAMMY
TUCKER

K. U. Festival Winners

GEORGE WINN &
STORYVILLE 7

RAYTOWN SOUTH
HIGH SCHOOL

JERRY SHAW &
EDDY BAKER OCTET

Frank Smith Trio with EDDIE "CLEANHEAD" VINSON

BETTYE MILLER
MILTON ABEL

WHY

CELEBRATE KANSAS CITY JAZZ?

Kansas City is, perhaps, best known throughout the world for its unique contribution to music — jazz, which now has become respectable, adopted by symphonies, and taught in conservatories of music. It has taken many forms, but basically it remains the old robust music that reflects the Kansas City spirit.

Jazz has never declined here among musicians who keep it alive. Only the audience sometimes seems dormant. Yet people do still listen. They have merely stopped going out in large numbers to listen together.

This potential audience has been offered today's "showcase of Kansas City jazz" by a new organization, Kansas City Jazz, Inc., set up to re-establish Kansas City as the Mid-West Mecca for live jazz on a continuing basis.

One of its goals is to establish a Jazz Hall of Fame in Kansas City, where a museum and concert hall will be a daily attraction to Kansas Citians and to visitors. This goal will be achieved when Kansas Citians themselves show their lively interest in their own wonderful child. Contributions are invited. Gifts are tax-exempt. Mail your gifts to:

**Kansas City Jazz, Inc.
424 Dwight Bldg.
1004 Baltimore
Kansas City, Mo.**



Bayard M. Grant, President
Inez Kaiser, Vice-President
Kenneth Krakauer, Vice-President
Thorpe Menn, Vice-President
Phil Pistilli, Vice-President
Sherman Gibson, Secretary
Ralph Ritter, Treasurer



jazz Program

WARMUP 2:30 to 3:00

Rich Dickert and his Dixieland Group
Eddy & Jylene Baker & Group
The Jerry Shaw Combo

3:00 - 3:30

The Willie Rice Big Band with Clark Terry
Introduced by Dave Butler

3:30 - 3:50

George Winn's Storyville Seven
Introduced by Jim Gammon

3:50 - 4:00

U. M. K. C. Swing Drum Quintette
Introduced by Charmaine Asher
(instructor)

4:00 - 4.45

Jay McShane
Introduced by Jack Elliott

4:25 - 4:55

Carmel Jones with the Jimmy Keith Group
Introduced by Phil Jacka

4:55 - 5:10

Raytown High School Stage Band
(Carol Lewis, director)
Introduced by Les Milgram

5:10 - 5:30

The Bob Simes Band
Introduced by John Bilyeu

5:30 - 5:50

The Pete Eye Trio
Introduced by Walt Bodine

5:50 - 6:15

Frank Smith Trio, with Eddie Vinson
Introduced by Tom Reed

6:15 - 6:40

Kansas City Kicks Band
with Harold Henley
Introduced by Mark Foster

6:40 - 7:10

Bobby Brookmeyer and Clark Terry
Backed by K. C. Kicks Band

7:10 - 7:35

Baby Lovett and the Dixielanders
Introduced by Dan Henry

7:35 - 8:00

The Jimmy Keith Group
with George Salsbury
Introduced by Phil Jacka

8:00 - 8:30

The Warren Durett Band
with Stella O'Rourke
Introduced by Don Wornock

8:30 - 9:00

Betty Miller and Milt Abel
Introduced by Ken Motley

9:00 - 9:30

The K. U. Festival Winners
(large band and small band)
Introduced by Jim Newman

V. I. P. INTRODUCTIONS
BY TONY DI PARDO

9:30 - 10:00

Sammy Tucker Trio and Marilyn Maye
Introduced by Jean Glen

10:00 - 11:00

Woody Herman and the Herd
Introduced by
Dick "Moonglow" Martin

PRODUCED AND DIRECTED BY
WM. J. BREWER

Musical Co-ordinator,
Sherman "Jack" Gibson

D.J. Co-ordinator, Dick Thomas



HIGH FIDELITY

... an underwriter for Kansas City Jazz Week, is complimented to be asked to supply these printed programs as part of their participation in promoting Kansas City Jazz.

Just as Kansas City is the jazz Mecca; so BA High Fidelity is the Mecca for jazz albums and tapes (as a matter of fact, BA High Fidelity has one of the finest selections of all kinds of albums and tapes in the midwest)! And they are dedicated not only to continuous promotion of musical entertainment for Greater Kansas City, but also to add to their customer's personal enjoyment of great music, by providing them a choice of excellent receiving and reproducing instruments for broadcast or recorded music.

For whatever you need to add to your listening or viewing pleasure, you're always welcome to shop and browse at either store of BA High Fidelity.

1014 McGee St.—55th & Brookside

BA 1-1155

EM 3-1990

- This celebration of Kansas City Jazz has been made possible by the voluntary, unpaid work of almost a hundred Kansas City jazz fans, in addition to the musicians themselves. All persons can not be listed, but the following have contributed money and services beyond the call of duty.

Allied Auto Supply Co.	Kansas City News Press
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Kansas City Call	Homer C. Wadsworth
K. C. Jazz, Unlimited	Wendy Ward Girls
Kansas City Kansan	Robert R. Wheeler
Kansas City Musicians Assn. Local 34	Dave Wilkinson
*Guarantor - underwriter	Judd Wood
	Dick Thomas
	Ida White

jazz

By Gordon Stevenson

(Director, Art and Music Department, Kansas City Public Library)

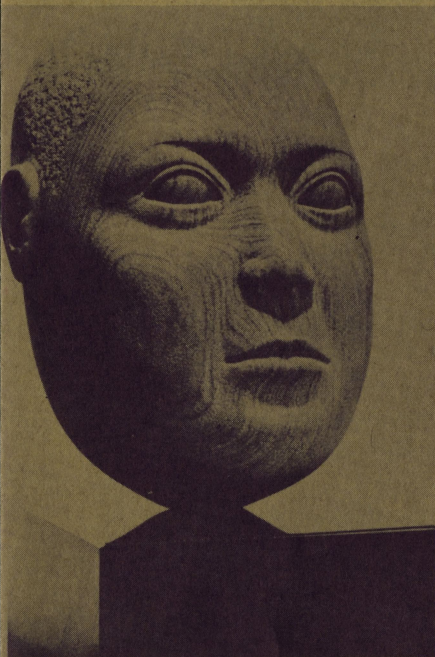
It wouldn't be much of a risk to bet that as we listen to the Kansas City Jazz Festival, music very similar to this is being played and heard in every major city in the world. Via the phonograph, the radio, the Voice of America, and even "live," in Warsaw, Copenhagen, Berlin, New Delhi, Tokyo, Paris, Amsterdam, and who knows, perhaps even in remote Siberian outposts penetrated only by the short-wave broadcasts of the Voice of America—in these far distant lands the music of jazz has found a large and responsive audience. And everywhere that jazz is heard there is bound to be some link with Kansas City. That is why we are here, to focus our attention on the truly indigenous sounds of this City.

Jazz is a sound we all know well, it is our music, we "understand" it as well, if not better, than anything else in this most complicated entanglement of lives we so happily refer to as Modern Civilization. We can, and generally do, simply enjoy it or experience it without asking questions: the music acts and we react. But the curious will ask "what is it, what does it mean, how did it get that way, what in fact is Kansas City Jazz?"

Jazz today is like a large tree: above the surface there is a lush growth with hundreds of branches and offshoots. Each of these branches has something in common with the others, yet each has strongly marked characteristics that make it somehow different from the others. Some of these branches we call ragtime, dixieland, cool jazz, bop, Chicago style, boogie-woogie, Kansas City style, soul, free jazz, and though many will object to this idea, some of the branches are "popular music" and rock 'n roll, and there is even a place for the redoubtable Beatles. Some of the branches, like the blues, are old but still growing. All of this is part of a living organism the parts of which are bound together in many inextricable ways. The roots of this music are many and deep. No one today seriously doubts that the roots of jazz, or at least its oldest and most important roots, lie in West Africa. In the New World, in a new and strange soil, these roots took on many new forms.

How is it that this music which would never have come into being if it had not been for one of the most infamous, inhuman, immoral and pagan acts of modern times, the mass enslavement of millions of Negroes and the maltreatment and degradation of yet millions more of their descendants—how is it that this music

Jazz Touches Heart and Mind as Only Great Art Can



GENIUS OF JAZZ—

Kansas City's Charlie Parker, as portrayed in stone by Julia MacDonald's sculpture, "The Bird." Parker, who grew up at 15th & Vine, was inspired to carry Kansas City jazz on toward its modern forms. (From the George E. Geisler collection.)

transcends barriers of time and space to reach peoples of all cultures, races and creeds as no other music has done before? There can be only one answer: jazz, or the essence of whatever various intellectual, spiritual and emotional messages it may express, does indeed touch the mind and the heart as only great art can.

It is easy to label jazz but its essence remains elusive. To define it, to say "this is jazz and that is jazz, if it isn't this or that, then it isn't jazz"—this is becoming increasingly difficult to do. Jazz is whatever jazz musicians choose to make of it. These musicians are forever reaching out in new directions, forever exploring, and jazz is forever changing.

Few people, then, would even attempt to define the word "music" these days, let alone the word jazz. We read that "Music is a series of sound waves produced by a series of regularly recurring vibrations, etc." So is a factory whistle.

But each listener must still have some rough and ready criteria of his own. For what it is worth, here is one listener's explanation: When people are sad or happy, angry or lonely and afraid, when they fall in love, or fall out, they make interesting little noises that

we call "music." Sometimes, like birds, they merrily chirp away for no particular reason except that they are happy and it seems like the natural thing to do. Once in a while somebody comes along who makes these noises better than anybody else, and when this happens we say "he is a musician, an artist among men." And it doesn't matter if his name is Ludwig von Beethoven or Charles Parker, or whether he comes from Vienna or Kansas City—he either has it or he doesn't have it. The mind of this creative individual operates with an unusual set of symbols, abstract sounds rather than words. Men like this are sometimes moved by profound thoughts, they may even ponder man's fate, his immortal soul, or human dignity. When they are at their very best, these men become poets. Many of them have a great fascination for just arranging their symbols in some new, unheard of way—the musician then becomes lost in his own little world, completely preoccupied with his little building blocks (his melodies, chords, rhythms). Far from being unimportant, this last activity can be an art of the highest order. Call it cerebral or intellectual if you will, but why shouldn't some music appeal to the intellect? We do not ask the poet, the painter or the novelist to forget that he has a brain, so why ask this of the musician.

Today very few people actually create music. Most music is recreated or reproduced. Thus, time and time again a song or a symphony is reborn when the conductor lowers his baton, or when the stylus wends its way through a mile of microscopic plastic grooves, or when the student dutifully reproduces and, as we like to think, "interprets" hundreds of little black spots on countless groups of five horizontal lines. It is left to the jazz musicians to really create. This they have been doing in Kansas City for more than half a century.

"Ragtime pianists and brass bands were still active in the 1920's, and one of the greatest of all pianists was James Scott, who made Kansas City his home in 1914. In ragtime the riff was born, and the repeated musical phrase became the foundation for many of the most famous Kansas City and Southwestern compositions, and ultimately the heart of all the big-band music of the swing era. To musicians throughout the Midwest and Southwest, Kansas City became the center of music . . ." (wrote jazz historian Franklin S. Driggs). Since the 1920's Kansas City has not ceased to be an incubator of jazz talent, and though the "Kansas City Style" is now part of history, Kansas City continues to produce a rich harvest of talented jazzmen. Jazz here has not been dormant but the times seem ripe for a new and vigorous chapter in the history of Kansas City jazz.