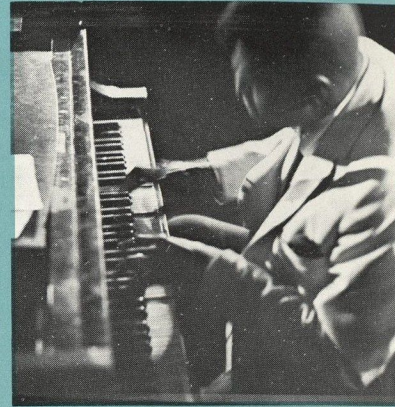




**KC JAZZ 1966**

# THIRD ANNUAL KC JAZZ FESTIVAL 1966

by TOM STITES  
Kansas City Star



□ Three and one-half years ago, five men sat down to lunch at the round table at the rear of Fred Harvey's restaurant in the Union Station. Their topic was jazz in Kansas City and how to revive it.

□ Two months later, the revival was on its way. At 2:30 o'clock Sunday, April 26, 1964, Rich Dickert's dixieland band appeared on one of three bandstands that had been set up in the Arena of the Municipal Auditorium and began to play. Eight and one-half hours later, after 18 other groups had played, the last roar of Woody Herman and the Herd died down and the first Kansas City Jazz festival was over.

□ Jazz everywhere had been in the doldrums for several years. A new generation was growing up, listening to rock 'n' roll, unexposed to the music that began in

*America. People were forgetting that in the late '20s and early '30s, the days of Pendergast and prohibition, Kansas City was musically fertile, that jazz was reshaped by the musicians who gathered here. People were forgetting about Basie, and Walter Page, and Charlie Parker, and all the others, so many of whom are still in Kansas City. The idea of the festival was to remind them, give them a chance to hear some live jazz again.*

□ It worked. It is doubtful that so much jazz ever had been heard in Kansas City. But it was obvious that it would be heard again, that there would be more festivals. The revival the men had hoped to start had begun. It is still beginning.

□ One of the men at the luncheon that day had been to one of

the established jazz festivals not too long before, and realized it could have been put on anywhere. There was nothing but the name bands, none of them from the city where the festival was held.

□ He thought the show could have been put on in Kansas City almost wholly by local musicians and been just as enjoyable, maybe more. That was the beginning. He wrote several letters and made some phone calls, and the luncheon was arranged.

□ The decision was made to hold the festival and the planning began. The group grew, then was chartered as a not-for-profit corporation. A name was picked: Kansas City Jazz, Inc.

□ Where to hold it? Starlight Theatre? What if it rained? The Auditorium? What about the acoustics? What is actually a big hi-fi set was designed, and the



# THIRD ANNUAL KC JAZZ FESTIVAL

Produced and Directed by—William J. Brewer  
 Musical Coordinator—Sherman Gibson  
 Sound by—Ed Roach  
 D.J. Coordinator—George Stump  
 Promotion Director—G. Richard Challinor

Jam Room Coordinator—Jimmy Tucker  
 Ushers Furnished by—Kansas City Junior Chamber  
 of Commerce  
 Usherettes—The Wendy Ward Girls  
 Pianos Furnished by—Jenkins Music Company

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1966

- 2:40- 3:00 Raytown South High School Band  
 3:00- 3:20 Reginald Buckner Combo  
 (Jazz Organist—Quartet)  
 3:20- 3:40 Darrell Devore (Pianist) Trio  
 3:40- 4:00 Bob Simes Combo (Octet)  
 4:00- 4:20 Willie Rice's Big Band (16 Members)  
 4:20- 4:40 Carolyn Harris (Pianist) Trio  
 4:40- 5:00 Al Cohn (Tenor Sax—N.Y.) and  
 Phil Woods (Alto Sax—N.Y.) with  
 the Mike Ning (Pianist) Trio  
 5:00- 5:20 Don Winsell (Guitarist) with the  
 Durrett Brass (10 Brass)  
 5:20- 5:40 Yank Lawson (Trumpeter) with  
 George Winn and the  
 Storeyville Seven  
 5:40- 6:00 George Salisbury (Pianist)—  
 Arch Martin (Trombonist)—KC 5  
 6:00- 6:20 Herb Ellis (Guitarist—Originally  
 with Steve Allen Show, Wrote  
 "Gravy Waltz," Danny Kaye Show)  
 with The Sam Tucker Trio  
 6:20- 6:40 UMKC Jazz Lab Band with  
 the KU Festival Winners,  
 The Rabon-Zollar Sextet  
 6:40- 7:00 Betty Miller and Milt Abel Duo  
 7:00- 7:20 Doc Severinson (Trumpeter with the  
 "Tonight" Show) with K.C. Kix Band  
 7:20- 7:40 K.C. Kix Band  
 7:40- 8:00 Bob Brookmeyer, Clark Terry (Plays  
 Flugel Horn, "Tonight" Show),  
 Al Cohn and Phil Woods with the  
 K.C. Kix Band  
 8:00- 8:20 Marilyn Maye and K.C. Kix Band  
 8:20- 8:40 Bob Brookmeyer (Valve Trombonist)  
 and Clark Terry with the  
 Frank Smith Trio  
 Introduction to K.C. Jazz—  
 Stan Kenton (Narrator)  
 8:40- 9:00 Stan Kenton—K.C. Jazz History with  
 Baby Lovitt (17)  
 9:00- 9:20 Stan Kenton—K.C. Jazz History with  
 Jay McShann (12)  
 9:20-10:00 Stan Kenton and the K.C. Neophonic  
 Orchestra (27) with Jimmy Tucker—  
 local leader  
 10:00-10:20 Dick Ruedebusch (Trumpeter from  
 Milwaukee) with the Pete Eye Trio  
 10:20-11:00 Duke Ellington and his Band



"Thanks go to members of the press, radio and TV and many others who have contributed their talent, time and effort to make this—the Third Annual K.C. Jazz Festival—a success."

The Board of Directors of K.C. Jazz, Inc.

(Continued from Page 2)

acoustics problem was solved. You see the two 12-foot towers with speakers on them on either side of the bandstands.

Who should play? How many name bands should be invited? Where to begin? Many letters and phone calls later, 22 groups were under contract, the program was arranged and the word was out.

How to promote it? How about a parade and free concerts? They were arranged, and received notice from the news media.

And what about money? Members approached friends and civic leaders who enjoyed jazz and could afford to underwrite part of the festival. Twenty complied. Had the festival not been a success, their money would have paid for it. Despite lousy weather, more than 4,500 persons showed up and there was money left over to put in the band for the '65 festival.

Kansas City Jazz, Inc., although it sponsors the festival, wants to be a promoter of jazz, not a producer of it.

The group has held scholarship competition for young jazz musicians and plans are being made to expand this facet. As an educational venture, it provided an evening of jazz for delegates to the 10th annual UNESCO conference here last fall.

The organization has other ideas and other promotions: Count Basie, Woody Herman and Duke Ellington have been inducted into the organization's jazz hall of fame. Efforts have been made to set up a national league of jazz, through which groups from member cities would travel a circuit of other member

cities, giving jazz fans a chance to hear more varied sounds.

As soon as the first festival was over and Kansas City Jazz, Inc., was in the black, planning began for 1965. The board of directors was expanded and the word "annual" was added to the festival name.

Twenty-four groups, including the big band of Count Basie, which originally was formed here, were on the program. The 8,200 fans, almost twice the number of the first year, also heard exciting things from Dick Ruedebusch and the Underprivileged Five from Milwaukee, the Raytown South high school stage band, the Topeka Jazz Lab band, the Don Rice Jazz Workshop band from Omaha, Jay McShann, Willie Rice, Warren Durrett, and the Kansas City Kix band. It was the year of the big band sound. There also were 12 trios and combos that included many of Kansas City's finest musicians.

It goes without saying that without the complete cooperation and understanding of the musicians' unions these undertakings would not have been possible.

That brings us to today. The Kansas City Jazz Festival, because two successful shows are behind it, is becoming a respected part of the world of jazz. But to keep it fresh, what's new in '66?

Because the groups play only 20 minutes, they need a chance to warm up before their spot begins. This year the Little Theater will be the jam room, where soloists can get ready and any musician on the program can drop in to improvise with the three rhythm sections that will be pro-

vided. There will be about 600 seats for spectators.

The number of combos and trios has been reduced. To change the pace this year, special arrangements have been done especially for the guest soloists including Al Cohn, Bob Brookmeyer, Clark Terry and Doc Severinson who will appear with different groups of local jazzmen.  Stan Kenton will narrate the history of Kansas City jazz from dixieland to the most modern of all, Kenton's neophonic sound played by a 27-piece Kansas City orchestra.

And then there's the Duke, the anchor man of jazz, who will climax the evening with his eternally fresh sound.

The jazz festival has had great impact so far on Kansas City. Kansas City jazz is becoming a familiar term again, and people are coming to Kansas City for entertainment. Last year, the Kansas City tourist commission estimates, 29 per cent of the crowd at the festival was from out of town.

But that's coincidental.

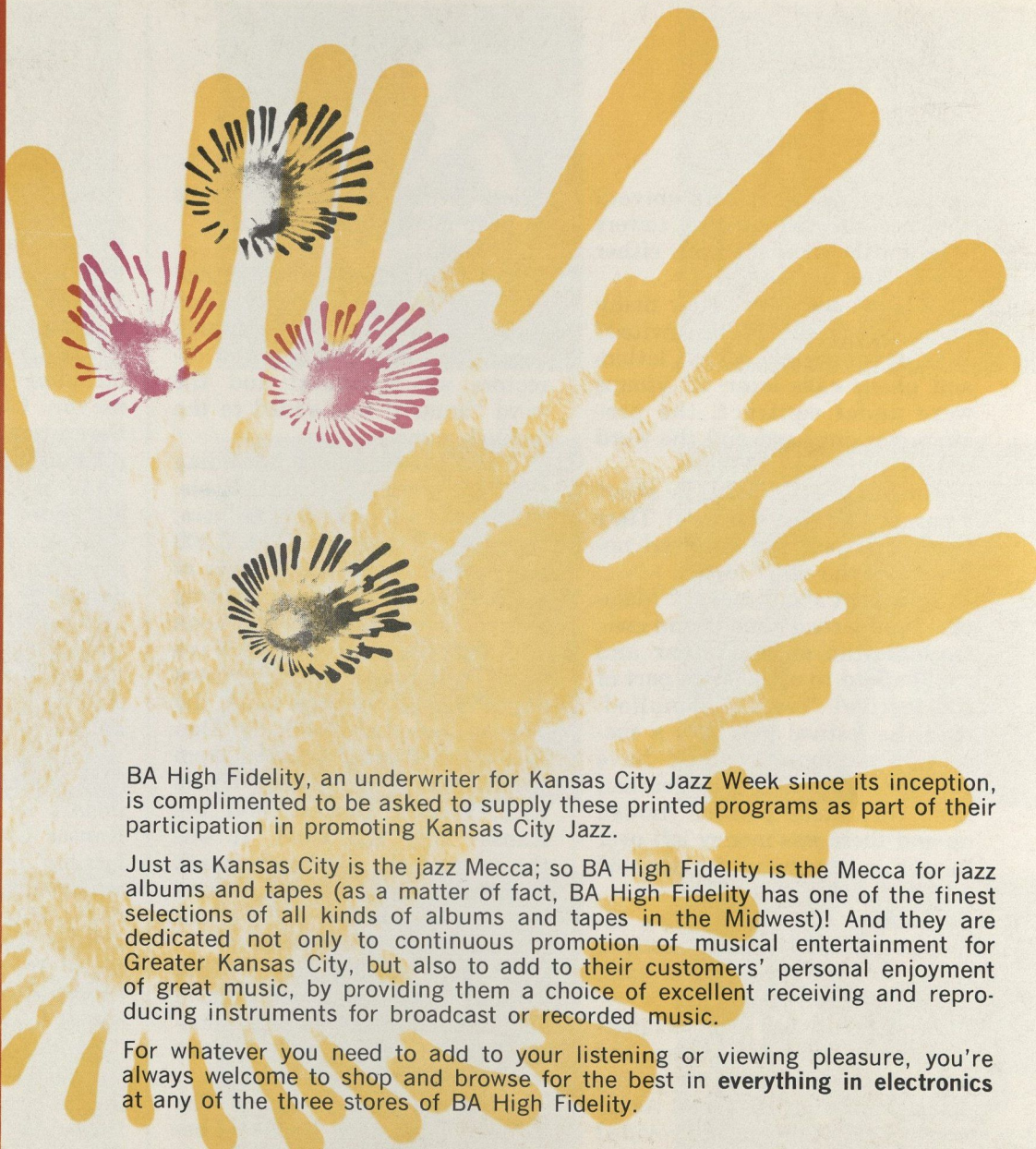
"We believe all cities are tending to grow together and alike these days," said Bayard M. Grant, president of Kansas City Jazz, Inc., "and one of the things that distinguishes Kansas City from the others is jazz."

"We're in this thing for fun. Our desire is to promote the revival of jazz, to give people a chance to hear it live."

And hence the group's credo:

To Re-establish Kansas City as a mecca for live jazz on a continuing basis.

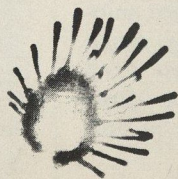
# KC JAZZ 1966



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