

# Jazz

4th ANNUAL  
KANSAS CITY  
FESTIVAL  
SUNDAY,  
APRIL 2nd,  
1967



# PROGRAM NOTES

by  
GORDON STEVENSON



The prospects of a jazz concert on a Sunday afternoon early in April (there's poetry in the very idea of it) recalls the past and invites thoughts about the present and the future.

Like the spring which will bring it, jazz in Kansas City has seen its dormant periods. Jazz too had its cycles of growth, its periods of stagnation and its periods of brilliant efflorescence. And, like nature, jazz is self-energating, sensitive and responsive to its climate, a product of its soil, drawing its strengths and weaknesses from its complex milieu, inter-related as all living things are inter-related in a complex world where men must look for patterns and order. In its own way, jazz seeks order and logic, shape and meaning... this, in fact, is its history.

Outwardly, economic and social conditions have their effect on jazz; inwardly, there is a certain abstract musical logic which seems to grow of its own inner force, like a cell or living thing. It seems to have a life of its own, apparently unpredictable—on the one hand it is moved and directed by larger forces that seem beyond our control, yet on the other hand jazz is peculiarly sensitive to the occasional individual genius who rises from the masses to steer it in a different direction or invest it with some new and undiscovered meaning.



This April, the unifying idea of the Festival will be the "Big Band." A "big band bash," the eight-hour session will cut a wide swath through the contemporary jazz scene and will give us a major glimpse of both the local scene and the national condition of the art. Drawing as it will from currently active musicians, it will be essentially "mainstream" jazz. Without diminishing the Festival function of surveying the Kansas City scene, the added attractions from without will add much to the over-all effect of the Festival. Two of the guest artists, singer Lou Rawls and band leader Stan Kenton, are comfortably "mainstream" and can be nicely accommodated within the "big band bash" context. Both fit into the picture, but each will bring to it his own distinctly dissimilar background and point of view—each will have a strong impact on the Festival.

It should be obvious that any one concert that includes Rawls and Kenton against the varied backdrop of Kansas City's incipient jazz renaissance is bound to lend itself to some exciting possibilities. Here we have the old master himself, Kenton the arranger-composer, a veteran of some of jazz's stormiest big band years, steeped in twenty years of "innovations" and "progressive jazz" (with, of all things,

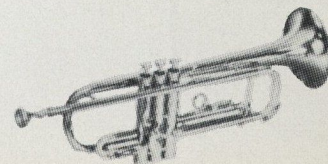


This year for the first time we are taking the Jazz program into the schools for the young audiences!

a fling at Wagner). Kenton is beginning to look and act like the Stravinsky of jazz. Like Stravinsky he appears to be an intellectual, has complete control over his material, calculates his effects carefully, organizes his structures with detail and precision. He is restless and brilliant. And like Stravinsky he occasionally speaks out with a seemingly profound or prophetic announcement. But, if you know much about Stravinsky, you know that this man is driven by the basic instincts of a sensitive and imaginative musician whose genius is inherently primitive or natural, rather than intellectual. In other words, the sources of Kenton's art are intuitive, instinctive... though couched in some of the most complex arrangements ever written for a jazz band.

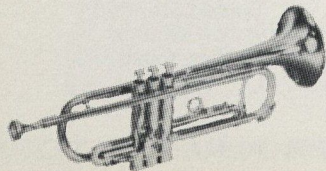
Lou Rawls, who sings, will bring to the Festival some of the best jazz vocals of today. Rawls, and his large following, can probably get along very nicely without jazz history, but since vocal jazz has always been a problem, we will comment on it. Most early jazz fell apart as soon as someone started to sing... they crooned, they talked, they whispered, they shouted, but few of them did anything that deserved to be called jazz, and jazz was momentarily suspended for a chorus or two while a thin voice mouthed some "June and spoon" lyrics. The real jazz that was eventually sung emerged out of the urban and rural blues. Most everything we have heard of Lou Rawls on records is touched, often brilliantly, by the blues.

Rawls is the uninhibited, natural, unpredictable, and earthy voice that has

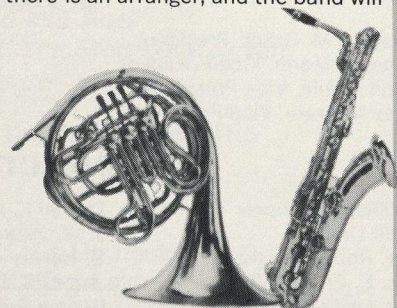


emerged out of the crowd to identify and give audible image to the flavor of the restless, free-swinging generation of the 1960's. His musicianship may be subtle, his technique may be subtle, but his message is anything but subtle. After five years with Capitol Records this young man has grown to immense stature. Whether or not his audience is aware of his singular genius, the complex artistry that goes into the making of one of his records, or of his strong historical roots is of no matter. But it is fascinating to note that Rawls is in the tradition and the shadow of the early, middle, and late urban blues singers. This tradition goes back to Ma Rainey and Bessie Smith (and to singers well-known in Kansas City: Joe Turner, Jimmy Rushing, Joe Williams). When Rawls opens up with a wide-open swinging blues, he and his big band backdrop become one... and it took thirty years of jazz history and a few hundred musicians to produce that sound.

The central big band theme of the festival reminds us of the unique problems raised by the early big bands, and the unique solutions they offered in the emergent jazz of the late 1920's and early 1930's. "Kansas City Jazz" (of the vintage variety) is big band jazz. But the insularity of local styles (such as "Kansas City Jazz") was washed away with the emergence of national outlets and national audiences. Big band "swing" (which left an impact that is still strongly felt) marked the end of local styles. Post-Swing big bands entered a vigorous decade of experiment and change (here Kenton emerged as a potent influence for the first time).



The nature and function of the big band brings us to the very core of the jazz dichotomy, the problem of reconciling the primitive emotional bass of jazz (its unpredictable, intuitive rhythmic structure and melodic freedom) which is its very essence—with techniques of Western popular and classical music, the latter being form-generating devices. To give one example, the jazz musician had to learn to work within the framework of traditional classical harmony (the same basic framework that is the life-blood of a Beethoven symphony). And, beginning in the 1930's, with no precedent, by trial and error, a new form had to be created (note that in the history of Western classical music new forms, new musical organisms, only appear in cycles of a hundred years or more). Furthermore, the freedom of jazz would appear to be incompatible with large instrumental ensembles. A small-sized "combo" could get along without "charts" (written out arrangements), and though musicians were sympathetic they were not mind readers, and it was at this point that the unsung heroes of jazz became indispensable—the jazz arranger henceforth became one of the most important musicians in any jazz orchestra. Behind every big band there is an arranger, and the band will



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not get far off the ground without his "charts."

Jazz has always been today's music, the music of here and now. To capture the moment with its own special flavor—this is its function, or has been its function, and may be its fate. And by its nature, no matter where it is performed, jazz has to change, because youth as a permanent condition is still its predominant characteristic. Unlike other types of music, the music of jazz, its creative voice, will never be suffocated by the history of its own past. Yet, paradoxically, an awareness of the traditions of jazz is probably what is needed more than anything else in creating a listening audience for a type of jazz which will aim at, and occasionally reach, that sublime function of art which gives the listener a glimpse of the dignity of life which he otherwise would have missed. To confront jazz in the concert hall (or, from the musician's point of view, to confront an audience in the concert hall) is a test of both the listener and the performer. From the point of view of good, solid main-stream jazz, Kansas City probably offers as much, if not a lot more, than any city in the country, and a lot of it will be available at the big band bash... an excellent way to enjoy a Sunday afternoon early in April.



## PROGRAM NOTES

by  
GORDON STEVENSON





# LOU RAWLS

The nation's top young man blues singer. Started as gospel singer... found his forte as popular "soul singer" with perfect voice control whether raw and resonant or seedy with emotion. Grew up in Chicago.



# prog

Produced and Directed by William J. Brewer  
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Talent Coordinator—S. Harvey Laner  
Sound by Ed Roach  
Stage Director—Jimmy Tucker  
D. J. Coordinator—Ron Garthwaite  
Ticket Sales Coordinator—G. Richard Challinor  
Usherettes—The Wendy Ward Girls  
Pianos Furnished by Jenkins Music Company  
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THIS K. C. JAZZ FESTIVAL PROGRAM IS YOURS WI

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- 2:30– 3:00 Sumner High Stage Band—Mr. Leon Brady,  
Director  
Shawnee Mission East Stage Band—  
Mr. Ken Geoffrey, Director  
Kansas City High School All-Star Kix Band
- 3:00– 3:20 The Horns of Plenty  
3:20– 3:40 Carolyn Harris Trio  
3:40– 4:00 UMKC Jazz Lab Band  
4:00– 4:20 Frank Smith Trio  
4:20– 4:40 Wichita State University Jazz Lab Band  
4:40– 5:00 Pete Eye Trio  
5:00– 5:20 Travis Jenkins with the Darrell Devore Quartette  
5:20– 5:40 Baby Lovett Dixielanders  
5:40– 6:00 Bob Simes Octet—Kay Dennis  
6:00– 6:20 Willie Rice and the K. C. 10  
6:20– 6:40 George Salisbury—Arch Martin Quartette  
6:40– 7:00 Don Winsell with the Warren Durrett Brass and  
Vince Bilardo
- 7:00– 7:20 Bettye Miller and Milt Abel  
7:20– 7:40 George Winn and the Storeyville Seven  
7:40– 8:00 THE BIG SURPRISE
- 8:00– 8:20 Herb Ellis with the Sam Tucker Trio  
8:20– 8:40 K. C. Kix Band  
8:40– 9:00 Marilyn Maye  
9:00– 9:20 Charles Kynard Trio  
9:20– 10:00 Stan Kenton and His Orchestra  
10:00– 10:20 Gary Sivils and Marian Love  
10:20– 11:00 Lou Rawls



## STAN KENTON

Big band leader, composer, arranger, and innovator, is a native of Wichita, Kansas. One of the biggest names in American jazz, he has been an exponent of the big band sound since the early 1940's.



## STARS OF THE 1967 JAZZ FESTIVAL

MILT ABEL, a familiar figure on the jazz scene as a bassist, vocalist and whistler.

KAY DENNIS, a ballad style singer. One of the newer stars of the local scene.

DARREL DeVORE, pianist, who almost overnight appeared as a striking young jazz man.

WARREN DURRETT, pianist and arranger, has been on the jazz scene since the 1940's.

HERB ELLIS, guitarist and composer. A star of the Danny Kaye TV show.

PETE EYE, pianist and teacher, has been on the K.C. scene since the late 1950's.

CAROLYN HARRIS, pianist—famed for every style from classics to rock 'n' roll.

TRAVIS JENKINS, a saxophonist, travels for appearances with various combos.

## 1967 JAZZ FESTIVAL

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Stereo \$4.79 Hi-Fi \$3.79



This collection of today's top songs aptly demonstrates Stan Kenton's imaginative and virile approach to contemporary music. Hear *It Was a Very Good Year; Yesterday; Spanish Eyes; Somewhere My Love; The Sound of Music; Never on Sunday* and more.

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Here's the brilliant *rhythm and blues* playing of Jay "Hootie" McShann, with rocking rhythm section accompaniment: *Moten Swing; Vine Street Boogie; The Man from Muskogee; Dexter Blues; The Stagers; Doo Wah Doo.*

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## 1967 JAZZ FESTIVAL

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### KANSAS CITY'S OWN **MARILYN MAYE** NEW ALBUM

Her performance has put Kansas  
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Marilyn Maye sings the title song from the new musical "Sherry!," plus *Cabaret* and 10 other great tunes. *Dynagroove*.

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### STARS OF THE 1967 JAZZ FESTIVAL

MARILYN MAYE, a gifted musician, can sing dreamy or belt out a song with complete control.

ARCH MARTIN, a K. C. trombonist who has played with many big bands since the 1950's.

BETTYE MILLER, pianist and singer who has been popular nationally since 1950's.

OLIVER NELSON, young arranger and conductor in demand for recordings with jazz flavor.

WILLIE RICE, pianist and leader, noted for distinctive arrangements and compositions.

CHARLES KYNARD, electric organist who grew up in K.C. jazz.

MARIAN LOVE, a popular singer known as "K. C. discovery of the year."

BABY LOVETT, drummer and leader, famous for Dixieland, in demand for private clubs and parties.



# K. C. JAZZ

# FESTIVAL APRIL 2nd, 1967

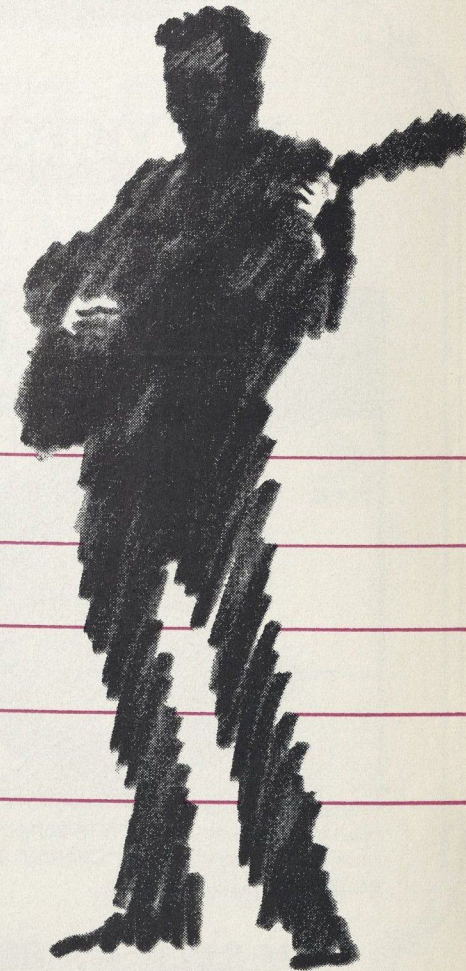


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