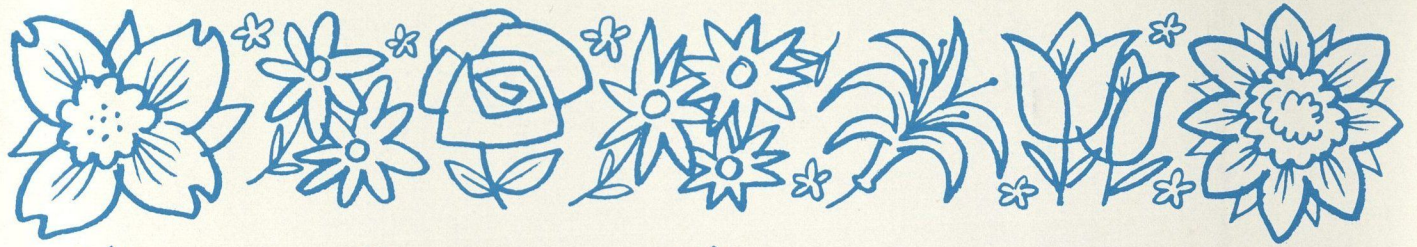




Spring⁶⁸
for Jazz

5th ANNUAL
KANSAS CITY
FESTIVAL

SUNDAY
APRIL 28th
1968



Spring⁶⁸ for Jazz

by
**GORDON
STEVENSON**



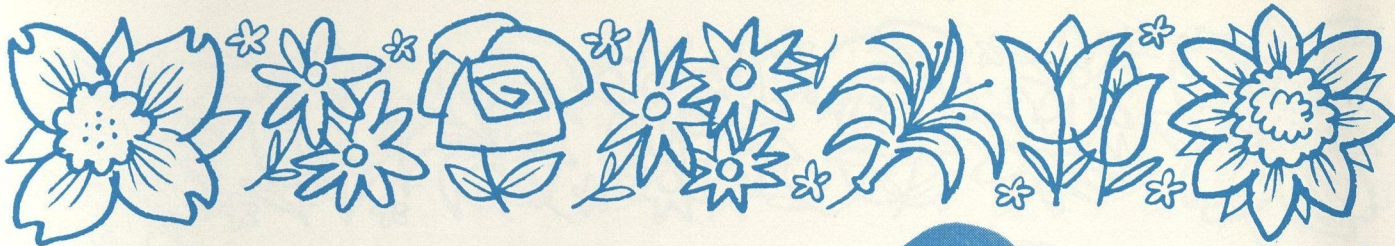
It wouldn't be much of a risk to bet that as we listen to the Kansas City Jazz Festival, music very similar to this is being played and heard in every major city in the world. Via the phonograph, the radio, the Voice of America, and even "live," in Warsaw, Copenhagen, Berlin, New Delhi, Tokyo, Paris, 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 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.



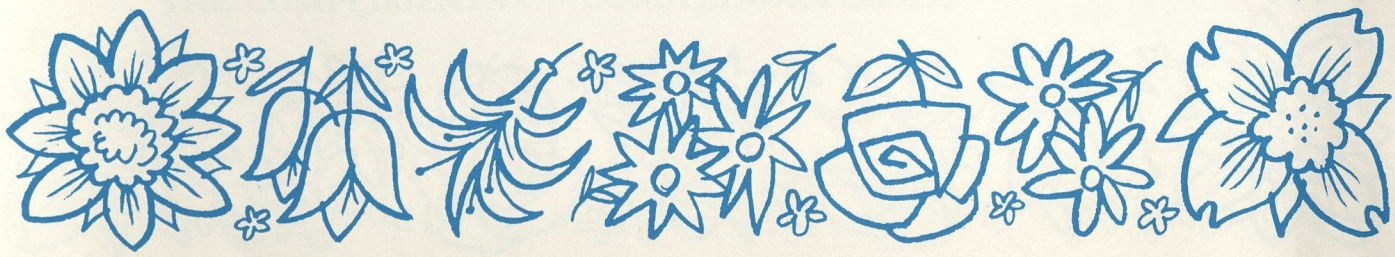
WES MONTGOMERY

The Montgomery group . . . a rhythm combo built around Wes' solo guitar comes on strong with a happy assortment of tunes.



"CANNONBALL" ADDERLEY

Cannonball plays a little of everything on his incomparable horn . . . commercial, modern, and ballads.





Spring⁶⁸ for Jazz



BUD BRISBOIS

Well known as lead trumpet player. For the past year has been featured as lead trumpet and soloist on concert tours with Henry Mancini.

Produced and Directed by William J. Brewer
 Musical Coordinator — Sherman Gibson
 Talent Coordinator — S. Harvey Laner
 Sound by Ed Roach
 Stage Director — Jimmy Tucker
 Assistant Director — Dick Wright
 Ticket Sales Coordinator — G. Richard Challinor
 Usherettes — The Wendy Ward Girls
 Pianos Furnished by Jenkins Music Company
 In Cooperation with The Convention and Tourist Council of
 Greater K. C., Inc.



BOBBY ROSENGARDEN

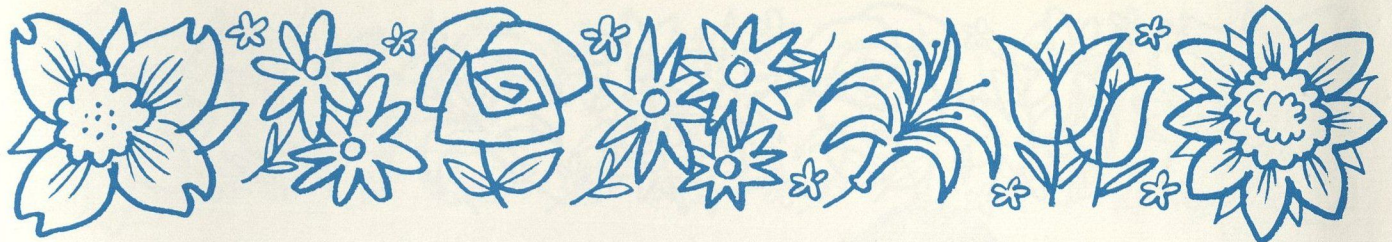
An outstanding drummer. Leads his own band on the new Dick Cavett "This Morning" show on TV.

OFFICERS

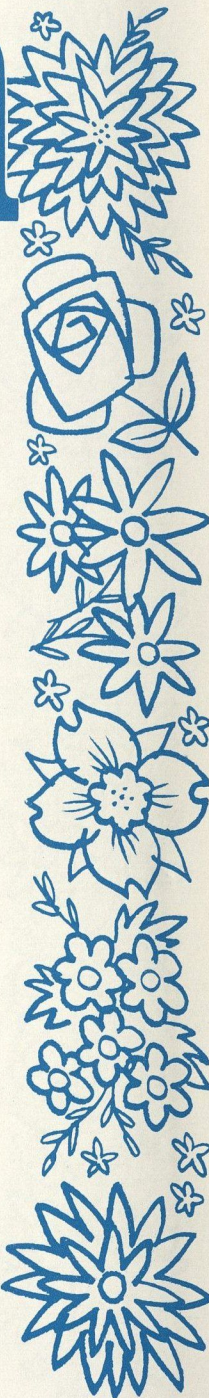
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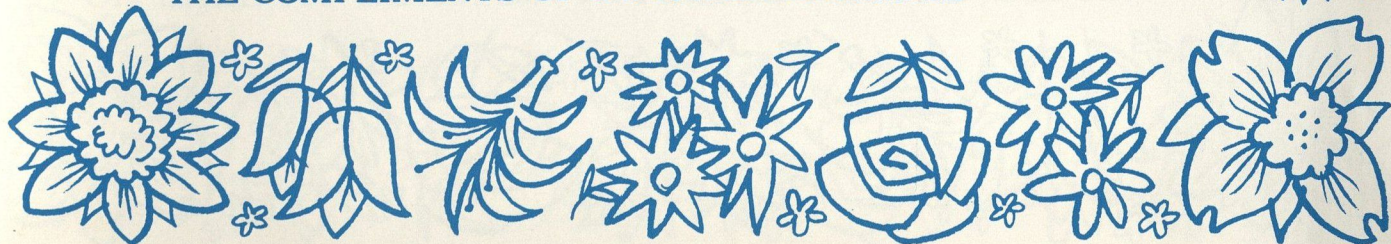
program

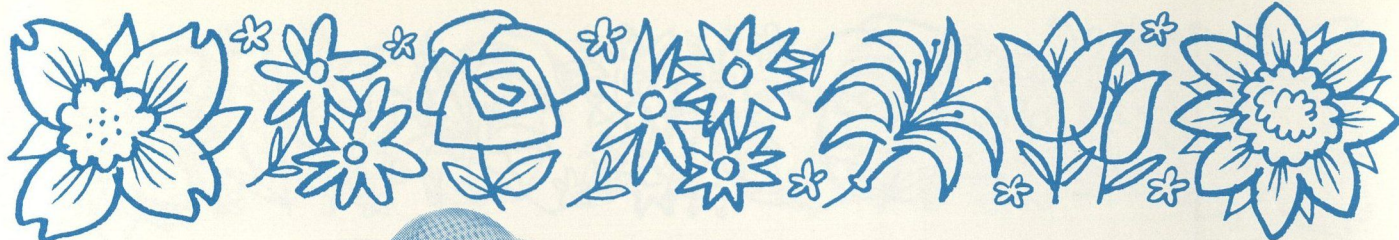


- 2:30 - 2:40 Junior Kix Band
2:40 - 3:00 The Chuck Berg Quartet
3:00 - 3:20 UMKC Jazz Lab Band
3:20 - 3:40 Pete Eye Trio with Tommie Ruskin
3:40 - 4:00 Steve Miller Quartet with Angelo Garcia and the Brass Section
4:00 - 4:20 Eddy Baker's New Breed Orchestra—The Ballad of Charlie Parker
4:20 - 4:40 George Salisbury—Arch Martin Quartet featuring Clark Terry
4:40 - 5:00 Bud Brisbois and John Park with Kansas City Kix Band
5:00 - 5:20 Dave Zollar Trio with Betty Pierce
5:20 - 5:40 Harold Tolliver Quartet
5:40 - 6:00 Gary Sivils Quartet with Vince Bilardo
6:00 - 6:20 Kay Dennis with Don Winsell and Mike Ning
6:20 - 6:40 Baby Lovet and the Dixielanders
6:40 - 6:55 Missouri High School Stage Band Finalist
6:55 - 7:10 UMKC—Mid America Jazz Festival—Small Group Winner
7:10 - 7:30 UMKC—Mid America Jazz Festival—Big Band Winner
7:30 - 7:50 The Bob Simes Octet
7:50 - 8:15 Wes Montgomery
8:15 - 8:35 George Winn and the Storeville Seven
8:35 - 8:55 Kansas City Kix Band with John Park
8:55 - 9:15 Bettye Miller and Milt Abel Quartet
9:15 - 9:40 Cannonball Adderley and Nat Adderley
9:40 - 10:00 Warren Durrett Orchestra
10:00 - 10:20 Marian Love with Reginald Buckner
10:20 - 11:00 ALL STAR JAMOREE—Featuring:
Clark Terry Bud Brisbois
Bobbie Rosengarden Cannonball and Nat Adderley
Urbie Green Wes Montgomery

and
The Kansas City Festival Orchestra
under the direction of Jimmie Tucker

**THIS K. C. JAZZ FESTIVAL PROGRAM IS YOURS WITH
THE COMPLIMENTS OF BURSTEIN-APPLEBEE**





CLARK TERRY

Nationally known trumpet and flugelhorn player. A versatile musician that seeks to communicate warmth and happiness to his audience.



URBIE GREEN

An outstanding trombonist . . . chosen last year to front the Benny Goodman band on tour. Has won highly prized awards for his tromboning.

NOTED PRODUCERS TO JUDGE KANSAS CITY JAZZ EVENTS

Four talent developers of national prominence are in Kansas City to judge the Mid-American College Jazz Festival, it was announced by S. Harvey Laner, President of Kansas City Jazz, Inc. for 1968.

The judges are Dave Dexter, Jr. of Capitol Records, David Cavanaugh of Capitol, John Levy of Capitol and John Hammond of Columbia Records. On April 27th the four select the best college big band and combo to appear in the Kansas City Jazz Festival.

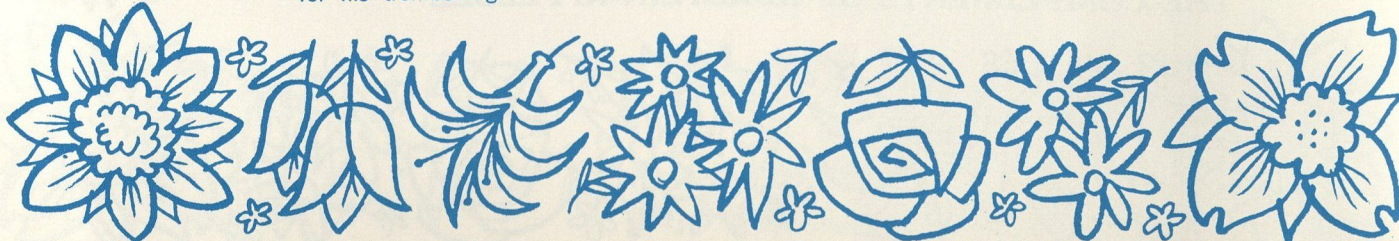
As an Executive Producer at Capitol, Dexter discovers and signs new talent. Originally from Kansas City, he attended Northeast High School, Mo. Valley College, the M.U. Journalism School, and was a correspondent for the Kansas City Star. He currently produces and directs George Van Eps, and in the past has directed such stars as Ella Fitzgerald, Nat Cole, Peggy Lee, Kay Starr, and Les Baxter.

Cavanaugh, Executive Producer in Capitol Records' Artists and Repertoire Department, is an instrumentalist experienced in name big bands and combos. He has arranged and conducted the orchestra for many outstanding artists, such as Nat Cole, and right now is producing Matt Monro, Ernie Ford, Nancy Wilson, and Marian Love. He formerly produced George Shearing, Peggy Lee, Frank Sinatra, Dean Martin and Jonah Jones.

Levy, a bass player with George Shearing for many years, now manages the Shearing group and Nancy Wilson, Wes Montgomery, and Cannonball Adderley. He is a Producer with Capitol Records.

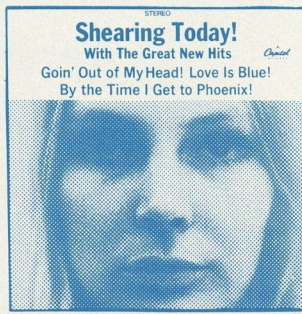
Hammond is an Executive Producer for Columbia Records. One of the heads of talent acquisition there, he discovered and developed Count Basie.

Final College competitions were held Saturday. In addition a high school competition was held at the Plaza Theater Saturday morning. At that time, winners of two high school band festivals in Columbia and Kansas City vied for a chance to play in today's Jazz Festival Program.

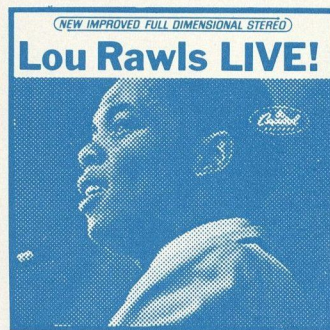




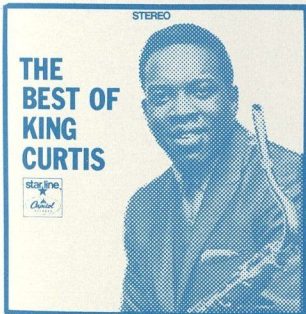
Beautiful Nancy sings beautifully of love. "In the Heat of the Night," "Angel Eyes," Theme from "Hotel," "For Once in My Life," "Ode to Billie Joe," "You Don't Know Me" and more.



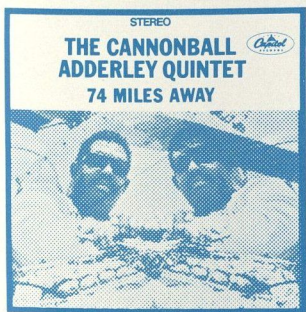
The timeless artistry of George Shearing and the quintet playing the great songs of today . . . listen to the distinctive Shearing touch on A TIME FOR LOVE, DON'T SLEEP IN THE SUBWAY, THEME FROM 'THE VALLEY OF THE DOLLS', and many more.



Called by one critic "the greatest soul-jazz singer of the '60's," this first on-stage recording by Lou Rawls captures the excitement of a memorable night. Hear his renditions of Stormy Monday; Goin' to Chicago Blues; In the Evening When the Sun Goes Down . . .

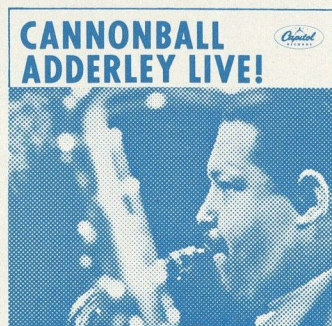


The soulful monarch of the tenor sax at his most sensational! "Tanya," "Sister Sadie," "Night Train," "One Mint Julep," "Soul Twist" and more!

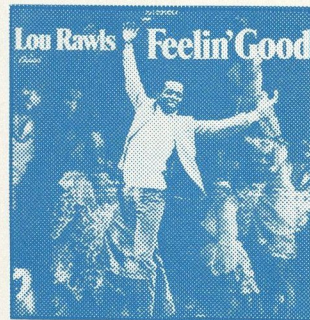


LIVE! . . . WILD! . . . 'n' WAILING, Cannon and The Quintet sock it to "Do Do Do," "I Remember Bird," "74 Miles Away," "Oh Babe" . . . mercy, mercy, mercy!

THE SOUND OF JAZZ ON RECORD ALBUMS

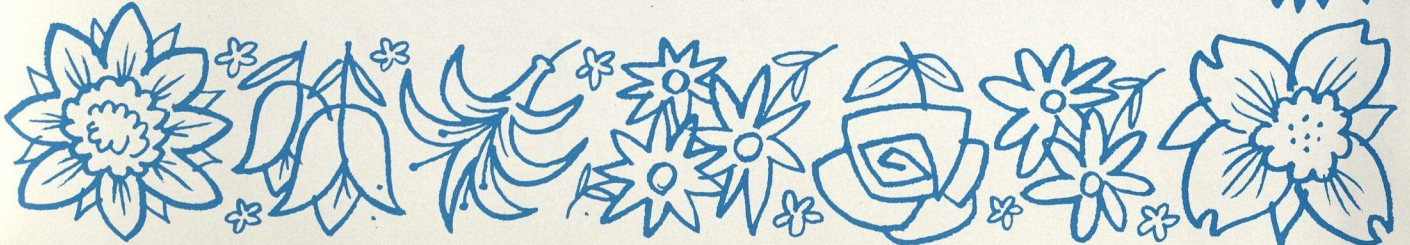


The nation's No. 1 Alto Saxophonist offers a recorded monument to the simplicity and delicacy of improvisation. Recorded "live" in Hollywood, hear Cannon on Sax, Nat Adderley on Cornet.



" . . . it's a new dawn, a new day . . . and I'm feelin' good . . ." and YOU'LL feel good listening to Lou's soulful renditions of "The Letter," "My Ancestors," "Evil Woman," "My Son" and much more!

ON SALE AT BURSTEIN-APPLEBEE RECORD DEPTS.





Spring⁶⁸ for Jazz

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