

all  
roads  
lead to



The Sixth Annual Kansas City Jazz Festival

*SATURDAY, APRIL 26th*

*SUNDAY, APRIL 27th*





# all roads lead to

## KANSAS CITY JAZZ\*69 APRIL 26-27



**JUNE CHRISTY . . .** the attractive, well loved jazz singer known as "the misty Miss Christy." Played for many years with Stan Kenton and has recorded many Capitol records. Her most popular album was "Something Cool." Currently plays concerts, nightclubs and TV.



## WHAT IS K. C. JAZZ?

by **GORDON  
STEVENS**

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.

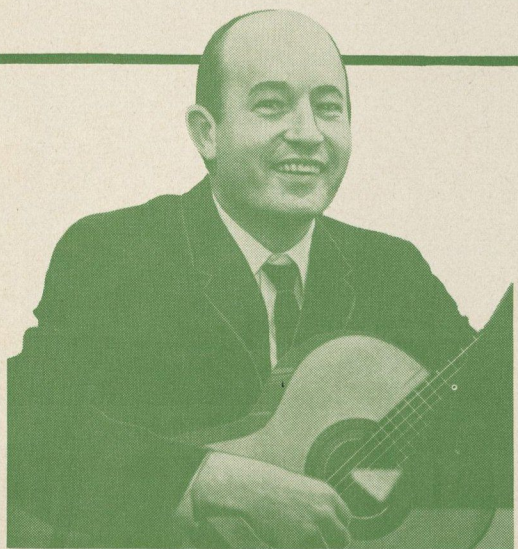
Jazz is a sound we all know well, it is our music, we "understand" it as well, if not better, than anything else in this most complicated entanglement of lives we so happily refer to as Modern Civilization. We can, and generally do, simply enjoy it or experience it without asking questions: the music 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.



**CHARLIE BYRD . . .** the most versatile and imaginative guitarist in jazz. Plays both classical music and jazz with equal ease. Has appeared on major TV shows, starred in his own show in Washington, D.C., and has received almost every award available to a guitarist.



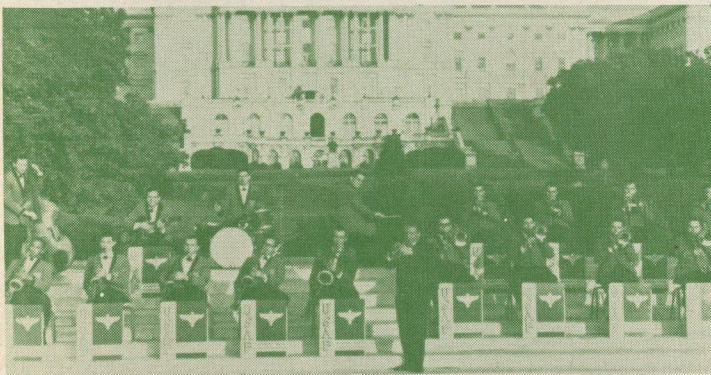
# all roads lead to

KANSAS CITY  
**JAZZ\*69**  
APRIL 26-27

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.



**THE AIRMEN OF NOTE . . .** the official United States Air Force Dance Orchestra. A renowned dance-jazz orchestra, portrayed the Glenn Miller orchestra in "The Glenn Miller Story." Seen frequently on TV . . . have performed with Sammy Davis Jr. and on the "Tonight" Show.



**O. C. SMITH . . .** the singer that recorded the tremendously popular "Little Green Apples," "Honey (I Miss You)," and "That's Life" on Columbia records. Has enjoyed considerable nation-wide success. Performed with the Count Basie organization 3 years.



**CLARK TERRY . . .** a trumpeter known as the great contemporary individualist on the jazz scene. His trumpet and flugel-horn are famous in New York City where he plays on the "Tonight Show" and makes appearances at Lincoln Center and Carnegie Hall.



# 1969 FESTIVAL PROGRAM



## SATURDAY JAZZ FESTIVAL PROGRAM

- 7:40 — UMKC Jazz Lab Band
- 8:00 — Kansas City Jazz High School Stage Band Selection
- 8:20 — Travis Jenkins with the Frank Smith Trio
- 8:40 — U.M.K.C. Mid-American Jazz Festival — Small Band Winners
- 9:00 — U.M.K.C. — Big Band Winners
- 9:20 — Gas Light Gang
- 9:40 — Kay Dennis with the Mike Ning Trio
- 10:00 — The Airmen of Note
- 10:20 — Clark Terry with the Airmen of Note
- 10:40 — Herb Ellis with Ray Brown, Frankie Capp and Bob Cooper
- 11:10 — Marian Love with The Reginald Buckner Trio
- 11:30 — Charlie Byrd Sextette

## SUNDAY JAZZ FESTIVAL PROGRAM

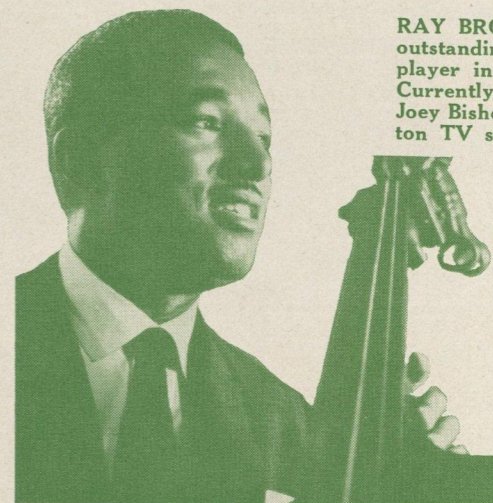
- 4:40 — Junior Kix Band
- 5:00 — Gary Sivils - Jess Cole Sextette
- 5:20 — K. C. Jazz High School Stage Band — Competition Winner
- 5:40 — John Park Trio
- 6:00 — Willie Rice with the Kansas City Jazz Demonstration Group
- 6:20 — Kansas City Kix Band
- 6:40 — The Pete Eye Trio
- 7:00 — Kansas City Jazz Evolution featuring: Baby Lovett, Joe Thomas and the Eddie Baker New Breed Orchestra
- 7:40 — Bettye Miller and Milt Abel
- 8:00 — The Airmen of Note
- 8:20 — June Christy with the Airmen of Note
- 8:40 — George Winn and the Storeyville Seven
- 9:00 — Lou Donaldson Quintette
- 9:20 — Warren Durrett Orchestra
- 9:40 — Clark Terry with the Arch Martin-George Salisbury Quartette
- 10:00 — O. C. Smith with the Kansas City Festival Orchestra.
- 10:40 — All Star Jam Session



**BOB COOPER** . . . a top Tenor Sax artist. One of the most sought after recording and TV musicians on the West Coast. Appeared with Stan Kenton early in his career.



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



**RAY BROWN** . . . most outstanding String Bass player in the business. Currently plays on the Joey Bishop and Red Skelton TV shows.

### OFFICERS

Bayard M. Grant, Chairman of the Board  
S. Harvey Laner, President  
Lester Milgram, Vice President  
Sherman Gibson, Executive Secretary  
Ralph Ritter, Treasurer  
Darrell L. Havener, Secretary  
Jerry Schreiner, Corresponding Secretary  
Assisted by Judy Barr

### DIRECTORS

J. K. Bales  
Nick Bolton  
Wm. J. Brewer  
Skip Carter  
Ted Dreher  
Dr. Robert Drisko  
Dr. E. Frank Ellis

Forest Eherenman  
Mel J. Hakan  
Leonard S. Hughes  
J. W. Jenkins, IV  
James R. Lenge  
Thorpe Menn  
William Muchnic

Sam Pasternak  
Phil Pistilli  
Geo. Salisbury  
Richard Smith  
Gordon Stevenson  
Robert Whitmer  
Charles Young

Produced and Directed by William J. Brewer  
Musical Coordinator — Sherman Gibson  
Talent Coordinator — S. Harvey Laner  
Sound by Ed Roach  
Stage Director — Jimmy Tucker  
Ticket Sales Coordinator — G. Richard Challinor  
Pianos and Thomas Organ furnished by Jenkins Music Co.  
In Cooperation with The Convention and Tourist Council of Greater K. C., Inc.

### KANSAS CITY JAZZ INC.

Is 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, the encouragement of high school and college jazz groups and the presentation of free high school music programs based on the history and development of jazz.

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



all roads lead to

KANSAS CITY  
**JAZZ\*69**  
 APRIL 26-27



**O.C. SMITH**  
 HICKORY HOLLER REVISITED,  
 FEATURING  
 LITTLE GREEN APPLES

including:  
 The Son Of  
 Hickory Holler's Tramp  
 By The Time  
 I Get To Phoenix  
 Honey (I Miss You)  
 Sitting On The  
 Dock Of The Bay

the  
 sound  
 of  
**JAZZ**  
 ON  
 COLUMBIA  
 RECORDS

**CHARLIE BYRD**

MUSIC OF  
 VILLA-  
 LOBOS

SKETCHES  
 OF BRAZIL

**MORE  
 BRAZILIAN BYRD  
 CHARLIE  
 BYRD  
 WITH ORCHESTRA**

including:  
 How Insensitive  
 Felicidade  
 One Note Samba  
 Little Boat

**CHARLIE BYRD  
 THE GREAT BYRD**  
 Featuring  
 WICHITA LINEMAN

including:  
 Hey Jude: Those Were The Days  
 Abraham, Martin And John / For Once In My Life

**CHARLIE BYRD  
 THE TOUCH OF GOLD**  
 CHARLIE BYRD PLAYS TODAY'S GREAT HITS

THE SHADOW OF YOUR SMILE  
 MICHELLE  
 IT WAS A VERY GOOD YEAR  
 A TASTE OF HONEY  
 YESTERDAY  
 AND MORE

ON SALE AT BURSTEIN-APPLEBEE RECORD DEPTS.

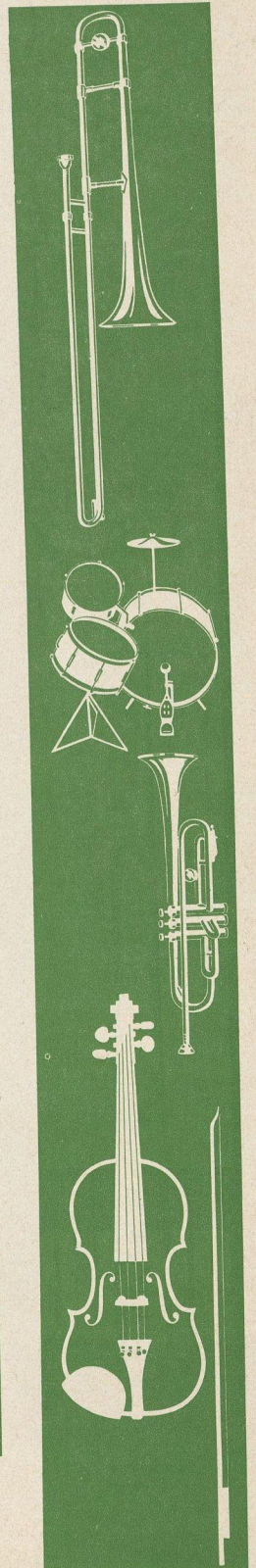
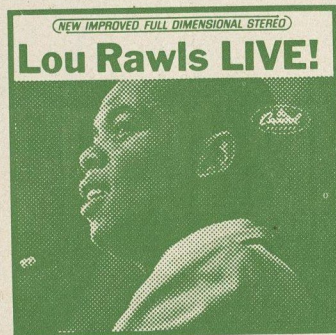
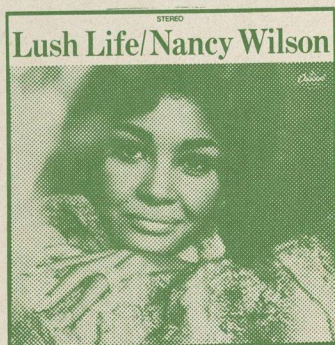
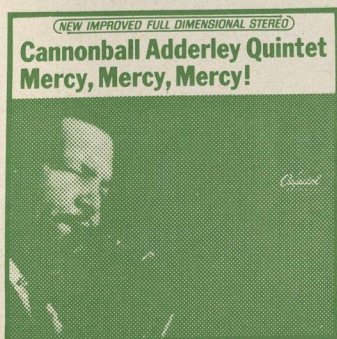
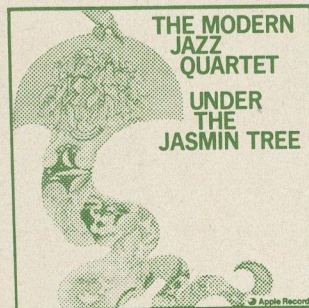
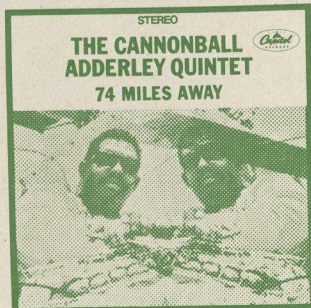
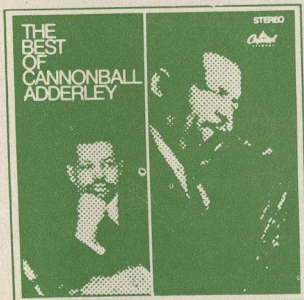
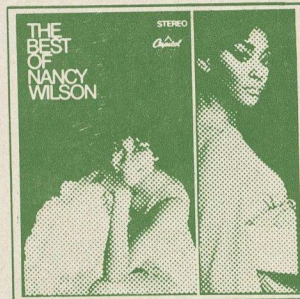
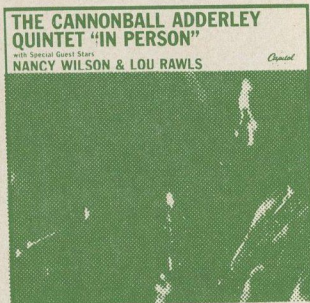
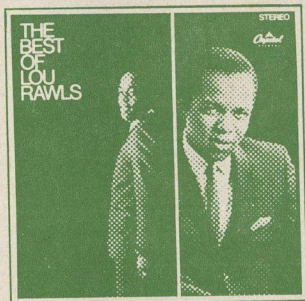




all roads lead to

KANSAS CITY  
**JAZZ\*69**  
APRIL 26 • 27

THE SOUND OF JAZZ ON  
RECORD  
ALBUMS



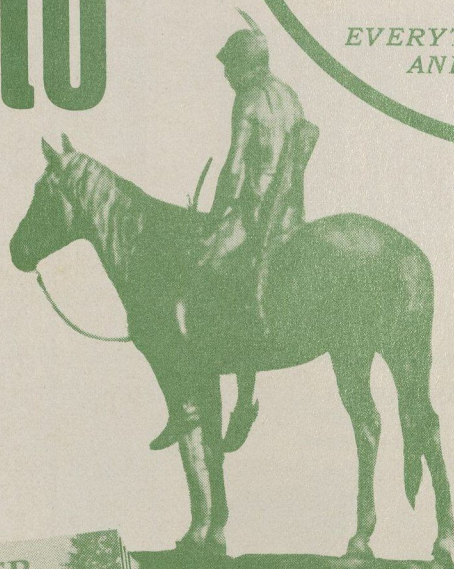
ON SALE AT BURSTEIN-APPLEBEE RECORD DEPTS.



all  
roads  
lead to



PROGRAM BOOKS  
WITH THE  
COMPLIMENTS  
OF B-A



LIKE FINE ENTERTAINMENT? YOU'LL FIND  
A COMPLETE LINE OF RADIOS, STEREO  
COMPONENTS, CONSOLES, RECORDERS,  
TV'S, RECORD ALBUMS AND TAPES AT B-A  
TO MAKE YOUR LEISURE HOURS MORE  
ENJOYABLE.

*B-A's 6 CONVENIENT  
STORE LOCATIONS*

- DOWNTOWN — 1012 McGee
- MIDTOWN — 3199 Mercier
- SOUTHSIDE — 55th & Brookside
- OVERLAND PK. — 6808 W. 75th
- METCALF SO. — 95th & Metcalf
- SPRINGFIELD, MO. — 1904 S. Glenstone



FREE... B-A's BRAND NEW SUMMER FUN SALE CATALOG  
COME INTO ANY B-A STORE AND ASK FOR YOUR FREE COPY!