

KC

Clark Terry
BRASS
IMPACT

JAZZ
'70

MARILYN MAYE

WOODY

HERMAN

THE THREE SOUNDS

7th Annual KC JAZZ
FESTIVAL

MUNICIPAL AUDITORIUM
APRIL 26 - NON STOP - 3 to 11

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WHAT IS K. C. 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.



THE BRASS IMPACT. Warren Kime is leader of this unique group which now uses 17 pieces, including three girl vocalists who do not sing but use their voices as instruments. They are Chicago based and currently recording on Command.



CLARK TERRY. Currently featured on the Tonight Show. His vocals, flugel horn and trumpet make him a top jazz performer. He appears with the K.C. Festival Orchestra in a special by Ernie Wilkins, big band composer and arranger.

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.

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 pre-occupied 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.

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GENE HARRIS and THE THREE SOUNDS. Gene is one of the fine jazz piano players, has been around for many years. With Gene is Andy Simpkins on Bass and Carl Burnett on Drums. A nationally-known group with 35 albums to their credit.



MARILYN MAYE. The best big-band singer in the business today with a style unique and completely her own. She has appeared frequently on the Tonight Show, Hollywood Palace and many other TV variety shows. She records on RCA.

KC

Jazz '70



FESTIVAL PROGRAM

JAZZ FESTIVAL PROGRAM

- ~~2:20~~ — Representative K.C. Area Junior High School Stage Band
- ~~1~~ 2:35 ^B — Representative K.C. Area High School Stage Band
- ~~2~~ 2:50 ^L — Kansas City Kix Band
- ~~2~~ 3:10 — Caroline Harris Plus Three
- ~~2~~ 3:30 — UMKC Jazz Lab Band with Mike Ning
- ~~3~~ 4:00 — Baby Lovett and the Dixielanders
- ~~3~~ 4:20 — Willie Rice Ensemble Featuring Damon Rice
- ~~4~~ 4:40 — ~~The Dixie Seven~~ ^{GREG MEISE}
- ~~4~~ 5:00 ^F — Winners of UMKC Mid-America Jazz Festival
- ~~5~~ 5:30 ^F — John Park with the Warren Durrett Orchestra
- ~~5~~ 5:50 — Missouri High School Stage Band Finalist
- ~~6~~ 6:10 — Stoneface
- ~~6~~ 6:30 — Kay Dennis with the Mike Ning Octette
- ~~6~~ 6:50 — Eddy Baker's New Breed Orchestra
- ~~7~~ 7:10 — Gene Harris and The Three Sounds
- ~~7~~ 7:30 — Marian Love with The Steve Denney Trio
- ~~7~~ 7:50 — Warren Kime with *The Brass Impact*
- ~~8~~ 8:20 — Pete Eye Trio
- ~~9~~ 8:40 — Marilyn Maye with Sounds In-Vince-A-Bill
- ~~10~~ 9:10 — Frank Smith Trio
- ~~10~~ 9:30 ^F — Clark Terry with Arch Martin and The Kansas City Festival Orchestra perform Ernie Wilkins "Kansas City Suite"
Induction of New Members into K.C. Jazz Hall of Fame
- ~~11~~ 10:00 — Betty Miller and Milt Abel
- ~~12~~ 10:20 — Woody Herman

KC

Jazz '70



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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.

PRODUCERS

Produced and Directed by William J. Brewer
 Assisted by Jack Elliott & George Stump
 Musical Coordinator — Sherman Gibson
 Talent Coordinator — S. Harvey Laner
 Sound by Ed Roach
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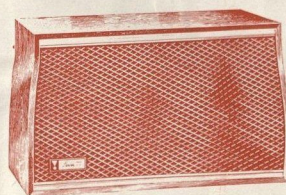
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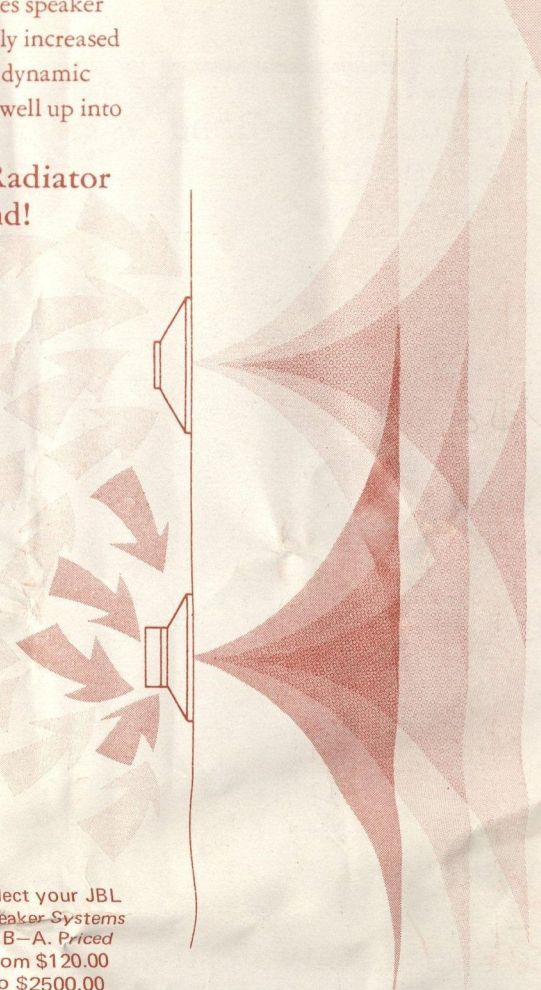
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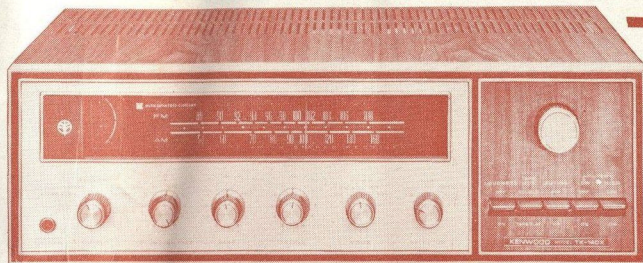


LANCER 44

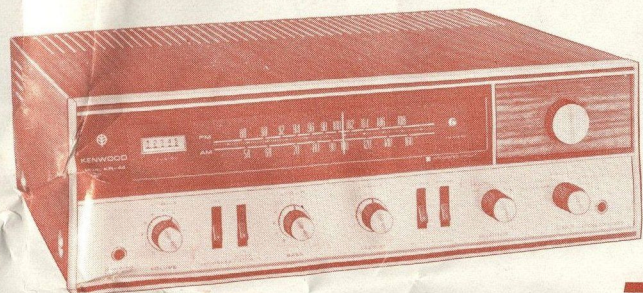




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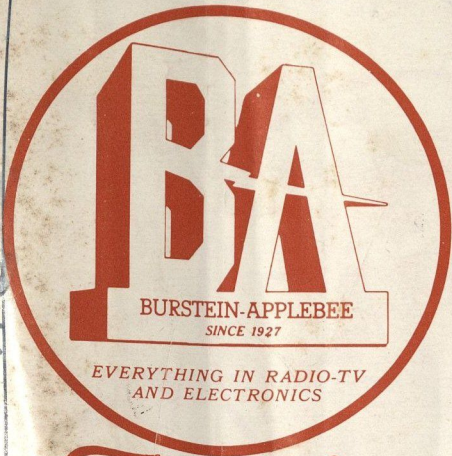
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