



KJAZZ '72

9th ANNUAL
JAZZ FESTIVAL

APRIL 23rd
MUNICIPAL AUDITORIUM

KC Jazz '72

KANSAS CITY JAZZ

by Richard J. (Rick) Smith

Kansas City's Ninth Annual Jazz Classic is at this moment centered within an unusually electrifying entertainment season and is overpowering with many noteworthy significances. It's hard to realize that it was "way back in 1964" when five seriously discerning business and professional men mulled over what they considered National apathy surrounding the wealth of Jazz lore stored in the archives of Kansas City's vast musical catacombs. They reasoned that lying dormant therein was a heritage which virtually cried out for a single regenerating spark, just one, to set Kansas City Jazz Missile into motion and thrust it back upon its plateau of regal authority, as unquestioned and supreme as it was in the early 1930's.

This was the first meeting of this thoughtful group of men, and the nucleus of what has now established itself nationally, as Kansas City Jazz, Incorporated. These pioneers of this imagery were overwhelmed with bolstered enthusiasm when their surveys and queries piqued the interest of more than a score of similarly concerned visionaries, all filled with anxious, concerned optimism about the future of Jazz in Kansas City. They came from newspapers, radio, television, the theater, from advertising, and public relations . . . and they came from public-spirited citizens, all with the hope that a reawakening of Jazz here in the Middle West would enhance the true importance of Kansas City's Jazz identity throughout the World.

For the records, let's count off a few things that careful programming for the past seven years has netted those 1964 Jazz Frontiersmen. After having listened to many time-worn, trite, withered analysis and evaluations as to what Jazz apparently seemed to be, those years have brought forth one special definition for Jazz, proven to be irrefutably correct. Kansas City Jazz Festival fanciers have, by enthusiasm and hearty acclaim over these exciting years, literally splashed those conceivers of re-born Kansas City Jazz with the justifying juices of their original contentions . . . Jazz is entertainment! Warm, interesting, captivating . . . but musical entertainment, none the less!

There was, of course, the anticipated debating, "Isn't all music entertainment?", to which Jazz fanciers parried with, "Yes, but with several discriminating exceptions." In conceding that Jazz might temporarily be shelved by those respectors of certain moods, atmospheres, and environmental conditions, avid-Jazzists hasten to assert that they have yet to hear from a critic, an expressed genuine dislike for Jazz, or from a professional musician a statement that Jazz is "square business." Thus, even from the outside it's not difficult to separate Jazz, entertainment-wise, from other music stylizations.



STAN KENTON - From his "Progressive Jazz" of the 40's to today's "Creative World", Stan has consistently been in the forefront of the big band world . . . and his appeal is still to youth. His is a full time "road band", over half of his appearances are at colleges and high schools.



RICH MATTESON - An alumnus of the Dukes of Dixieland and Bob Crosby's Bob Cats, Rich is the pleasant surprise of every show. He has to be the best low brass jazz player in the business. His uncanny virtuosity on brass bass, euphonium and valve trombone is simply awesome.



GENE HARRIS and THE THREE SOUNDS - Gene is one of the really fine jazz pianists around. Although "funky blues" is his thing, Gene is an accomplished singer. A nationally known group with many albums to their credit.

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Jazz music is, for the most part, nostalgic, as opposed to "Rock," which can't take you back very far. It's pretty difficult to remember way back "when," if "when" is right now! Jazz is creative, inventive, and perpetually challenging. It has that built-in "escape factor," which allows a performer to make a mistake and simultaneously correct it through the sheer imagination of his own creative genius.

Jazz music is a continuous source of educational enlightenment to observer and performer alike, and yet, at its most exciting heights, excellency of performance forges its way up front where there, before the floods, foot and spotlights, it commands first respect . . . with showmanship and volume being subsidiary enhancements.

Strong Kansas City Jazz advocates are in firm belief that as long as Kansas City Jazz Incorporated continues to expand its dedicated policy by yearly showcasing renowned Jazz artists Jazz by any other name will sound just as sweet!

This year's festival is a "winner," and you've got to believe it! To give proper credit to all contributing elements would be a very hazardous undertaking (probably fatal if one or two essential actuators were overlooked), but one particular salute must be given a proper direction. It concerns a newly acquired Youth interest, manifesting itself noticeably this year for the second time. Youth interest will be held as "Clyde N 'em-N-Her" take the bandstand as one of the new local professional Youth attractions.

Needless to say, the overall Festival objective is to offer a wholesome entertainment package acceptable to everyone in attendance while at the same time present our own local performing artists in keeping with the venerated respect they so rightfully merit.

And so, as it is expected of Errol Garner to play "Misty" and Count Basie to play "One O'Clock Jump," so it is expected of our Festivals to submit yearly for reapproval their identifying local luminaries, many returning from broader artistic pursuits to reunite with the sentimental associations of their Kansas City past, plus our steady local box office winners. All give our Festival a reason for "being."

Promptly at 10 PM, Kansas City Jazz, Inc. will pay tribute to this year's selection of Jazz artists who have, either currently or in recent past, been acclaimed by faithful devotees of Kansas City Jazz both locally and throughout the World. Five of the participating Jazz personalities will be elevated to the pinnacle of Jazz devotion . . . the Kansas City Jazz Hall of Fame!

All in all, be prepared to revel in every facet of Jazz that has steadily and consistently, through the past Eight years, brought joy and pleasure to those who on leaving this year's festival will undoubtedly agree with the unshakable conclusion of Kansas City Jazz, Inc. . . .

Jazz IS entertainment!



LOUIS BELLSON - His talents as a leader have frequently been overshadowed by the fact that he is the most sought after big band drummer in the business. After May 1 he will be a regular on the "Tonite Show".

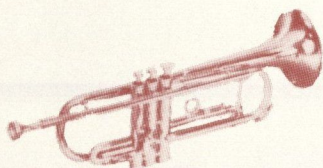


MARILYN MAYE - Kansas City's own is so much in demand that she is not often seen in Kansas City these days. Johnny Carson's usual description of her as "the best singer in the business" needs no elaboration . . . because she is!



CLARK TERRY - America's newest Jazz Ambassador is particularly loved in K.C. where he was formally inducted into the K.C. Jazz Hall of fame last year. His reunion with Bob Brookmeyer is their first local appearance together since 1966.

KC Jazz '72



DUKES OF DIXIELAND - The influence of the Assunto's and their New Orleans band is legend; a modern one. This is THE modern Dixieland band.



festiva



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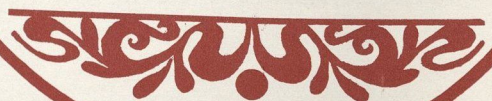
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Jerry Duggan	George Stump
Jack Elliott	James E. Tucker
Forest Eherenman	George Wells
Ralph Gaines	Robert Whitmer
Leonard S. Hughes	Preston Williams

PRODUCERS

Produced and Directed by William J. Brewer
 Assisted by Jack Elliott & George Stump
 Musical Coordinator—Sherman Gibson
 Talent Coordinator—Bill Bryngelson
 Program Coordinators—
 Lester Milgram and Darrel L. Havener
 Sound Consultant— Ed Roach
 Stage Director—Jimmy Tucker
 Assistant Stage Director—Gary Shivers
 Ticket Sales Coordinator—G. Richard Challinor
 Pianos furnished by Jenkins Music Co.
 In Cooperation with The Convention and Tourist
 Council of Greater Kansas City, Inc.

KANSAS CITY JAZZ, INC.

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



REGISTER NOW FOR **FREE DRAWING!**

WIN A POPULAR **STAN KENTON ALBUM**

A drawing of two Stan Kenton albums will be held at 10:00 PM, winners will be announced at that time. Prizes will be mailed to the winners on Monday, April 24, 1972.

HELP THE JAZZ FESTIVAL PLANNERS!

The planners of Kansas City's Annual Jazz Festival would appreciate your comments on the 1972 festival. Please take a moment to tell us what you like, or did not like, about this year's festival.

TEAR OUT THIS PAGE AND DROP IN BOXES AT AUDITORIUM ENTRANCES

PLEASE PRINT

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP CODE _____

YOUR COMMENTS ON 1972 JAZZ FESTIVAL

program

K.G. JAZZ HEADLINERS

- 1:20 - Representative Junior High Stage Band
- 1:35 - Willie Rice
- 1:55 - Kansas High School Representative Band
- 2:15 - Baby Lovett
- 2:35 - Dukes of Dixieland
- 2:55 - Tulsa Concert in Jazz Orchestra with Ken Downing
- 3:15 - Marva Whitney
- 3:35 - Pete Eye
- 3:55 - K.C. Kix Band with Rich Matteson
- 4:15 - Betty and Milt Abel
- 4:35 - Eddie Baker's New Breed Orchestra
- 4:55 - Greg Meise
- 5:15 - UMKC Mid-America Festival Winner
- 5:45 - Missouri Representative High School Stage Band
- 6:05 - Gary Sivils and Four with Carol Comer
- 6:25 - Rich Matteson with UMKC Festival All Stars
- 6:45 - Gil Melle
- 7:10 - Pat Matheny with The Warren Durrett Orchestra
- 7:30 - Gene Harris and The Three Sounds
- 8:00 - Louis Bellson Orchestra
- 8:40 - The Levee Dixieland Band
- 9:00 - Clark Terry & Bob Brookmeyer with Frank Smith
- 9:30 - Marilyn Maye
- 10:00 - Clyde N'Em-N-Her
- 10:20 - The Stan Kenton Orchestra

**PROGRAM BOOKS WITH THE COMPLIMENTS
OF BURSTEIN-APPLEBEE**



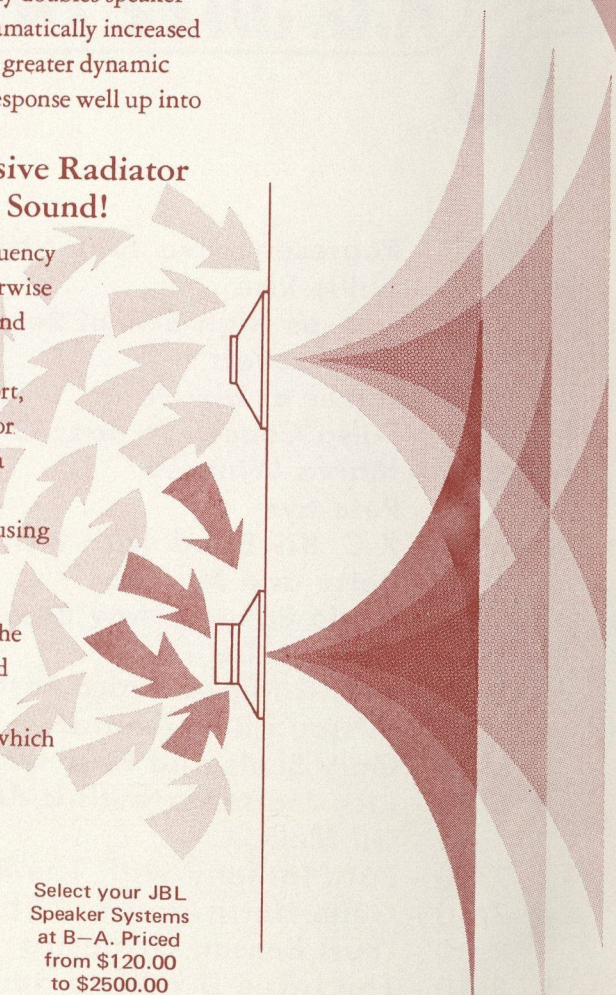
STEREO...tailored to just the right dimensions...

When used in conjunction with one of our loudspeakers, the JBL Passive Radiator effectively doubles speaker size, providing dramatically increased bass performance, greater dynamic range, smoother response well up into mid-range.

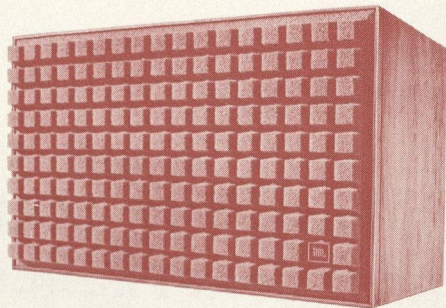
The JBL Passive Radiator Delivers Lost Sound!

It utilizes low frequency energy which otherwise would be wasted, and puts it to work.

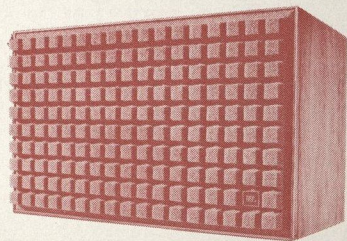
Unlike a ducted port, the Passive Radiator can be matched to a minimum-volume enclosure without using valuable internal space. Moreover, it operates well into the mid-bass region and contributes to a "spacious" quality which cannot be achieved in any other way.



Select your JBL Speaker Systems at B-A. Priced from \$120.00 to \$2500.00



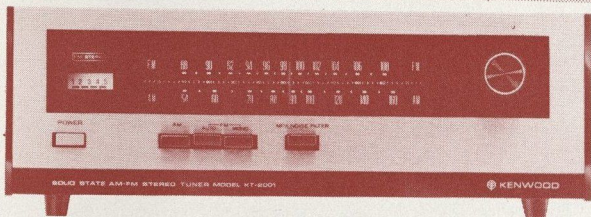
JBL CENTURY L-100



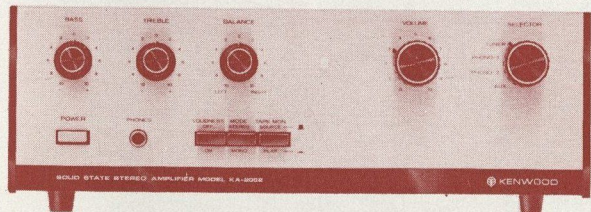
JBL CENTURY L-100



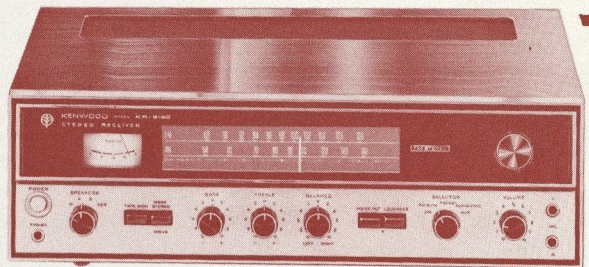
*the sound
approach
to quality*



Model KT-2001 AM-FM Solid State Stereo Tuner. Delivers excellent reception and offers versatility of separate components. Perfect for use with KA-2002 Amplifier below or any existing stereo system.....\$119.95



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