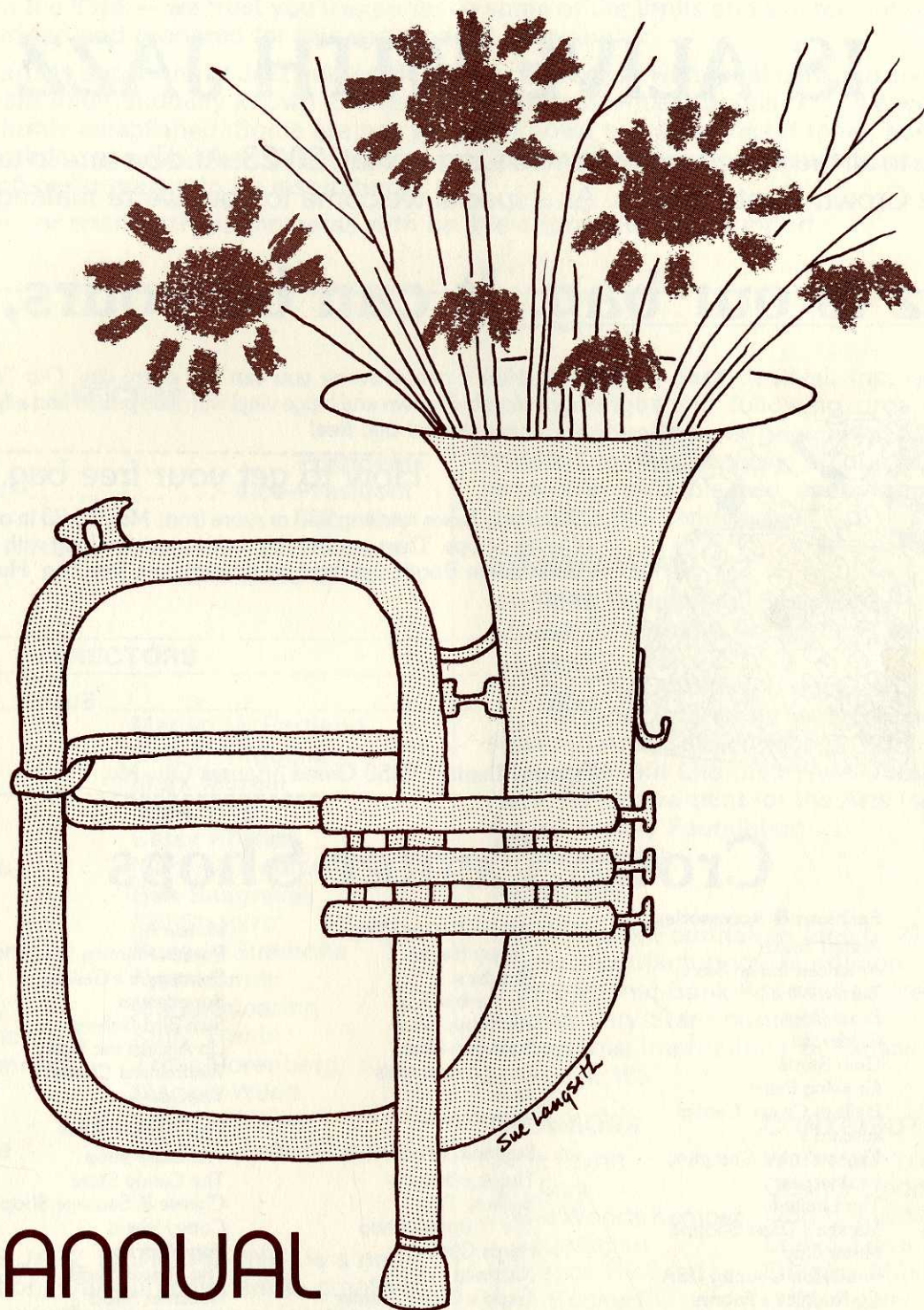


# JAZZWOMEN '80



3RD ANNUAL  
WOMEN'S JAZZ FESTIVAL  
MARCH 20-23, 1980

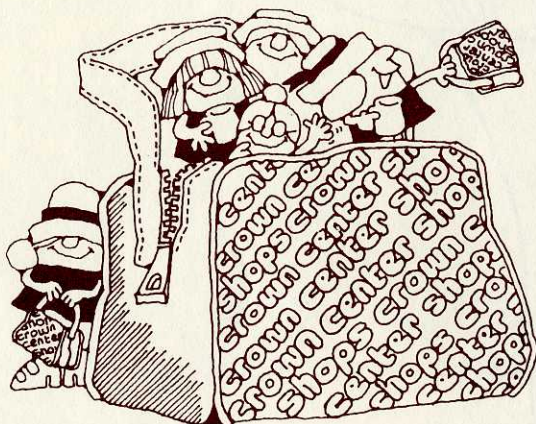
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## Welcome to the Third Annual Women's Jazz Festival!

To those who attended the 1978 and/or 1979 Festivals, we're glad to have you back. To those who are here for the first time, we're glad to have you as new friends.

As you become a part of the activities made available to you during these four days — March 20th through the 23rd — we trust you'll experience some of the thrills and excitement we've felt as we've planned and prepared for this very special occasion.

All of the artists appearing at Jazzwomen '80 have been chosen with great care and consideration. Some are internationally known and respected women whose reputations as exceptional talents are firmly established. Some are not yet well-known but we've heard them, been overwhelmed by them, and feel them to be deserving of extensive recognition. We feel sure that you will find *each* performance to be inspirational.

Thank you for sharing these moments with us. We appreciate your support.

### OFFICERS

Dianne Gregg ..... President  
M. Carol Smith ..... Vice-President  
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Joan Marshall	Linda Whitaker
Bonnie McAfee	Art Wortman

The WOMEN'S JAZZ FESTIVAL, INC. is a non-profit corporation. Our purposes are to create a market for the increasing number of female jazz artists, and to stimulate an interest in jazz in general. These accomplishments will be achieved by our continuing sponsorship of concerts, clinics, workshops, sessions, lecture/film series, invitationals, scholarships, directories, competitions, and camps.

The Women's Jazz Festival, Inc. gratefully acknowledges the following organizations and individuals whose financial support contributes to the success of our programs. Whenever possible, we encourage you to patronize their endeavors.

### BENEFACTORS

Hallmark Educational Foundation  
Kansas City Parks & Recreation Department  
(see p. 14)  
Kansas City Southern Industries  
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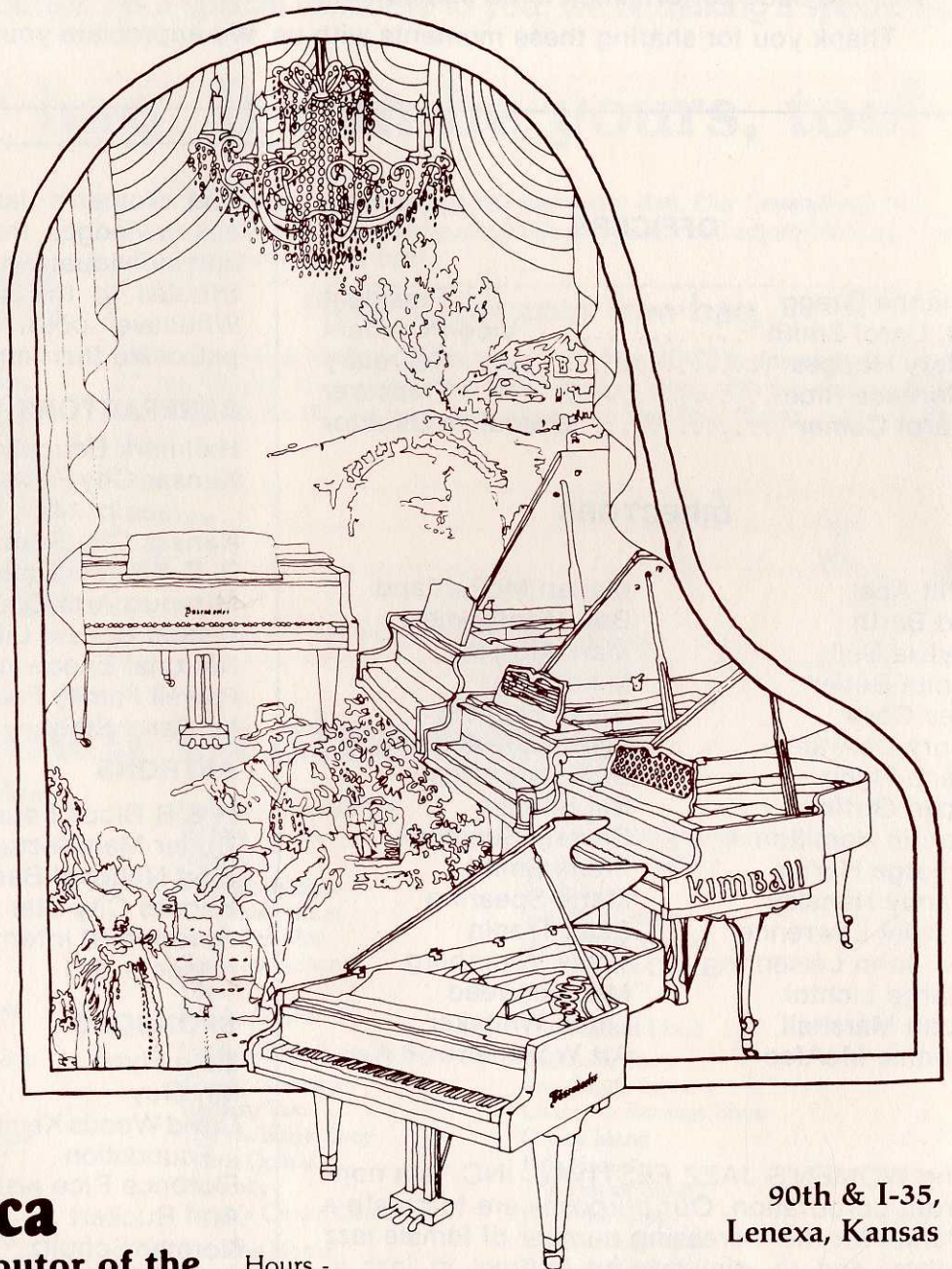
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**Jazzwomen  
'79**

All photos by  
Bob Barrett



# STUDENT BIG BAND INVITATIONAL CONCERT

8 p.m. — March 20th — International Cafe — Crown Center Shops

Each year WJFI has chosen to “kick off” the annual festivities by sponsoring a Student Big Band Invitational. The SBBI affords talented young student musicians an opportunity to participate in our Festival at the concert level; it also offers the public an opportunity to hear how impressive these student artists sound . . . the jazz greats of tomorrow, as it were.

This year we are especially pleased that the North Texas State “Yes M.A.A.M. (Musicians Ain’t Always Men) Band” volunteered, at their own expense, to come to Kansas City and be a part of this inaugural concert. We welcome these fine musicians, seventeen women and four men in all, and thank them for the magnanimous gesture of support.



**NORTH TEXAS STATE “YES M.A.A.M. BAND”**

Special thanks to ALL of the other bands participating in the SBBI Concert: The RAYTOWN SOUTH HIGH SCHOOL JAZZ BAND; the SHAWNEE MISSION EAST HIGH SCHOOL JAZZ BAND; and the UMKC JAZZ BAND. They have worked very hard to present what promises to be a very exciting concert, and we’re sure you will appreciate their efforts on behalf of big band jazz music.

## **RAYTOWN SOUTH JAZZ BAND**

Director—Dr. Carroll Lewis  
Featured soloists: Valerie Fidmont (flute)  
Stacy Shoemate (trombone)

## **SHAWNEE MISSION EAST JAZZ BAND**

Director—Al Hanna  
Featured soloists: Robyn Wilk (flute)  
Diane Fitzcharles (piano)

## **UMKC JAZZ BAND**

Director—Dr. John Leisenring  
Featured soloists: Carole Brown (bass)  
Lisa Reif (trumpet)                      Laura Seaton (violin)  
Barb Reifsteck (trumpet)              Angie Wellman (trombone)

## **NORTH TEXAS STATE “YES M.A.A.M. BAND”**

Director—Jodi Gladstone

### **Saxes**

Diane Wernick (1st A)  
Betsy George (2nd A)  
Rachella Parks (1st T)  
Priscilla Perkins (2nd T)  
Mary Sorensen (b)

### **Trumpets**

J. D. Kent (lead)  
Nancy Hockett (2nd)  
Melanie Nachyly (3rd)  
Kasey Brown (4th)

### **Trombones**

Donald Marchand (lead)  
Diane Pereira (2nd)  
Michele Johnson (3rd)  
Angela Carmichael (4th)  
George Reinert III (5th)

Julie Holmes, Joyce Palin—piano    Martha Miller—bass    Dana Thalheimer—drums    Kenny Bergle—guitar



**BESSIE SMITH**



**BILLIE HOLIDAY**

# LEONARD FEATHER LECTURE/FILM SERIES

**12 - 1:45 p.m. — March 21st — White Concert Hall  
University of Missouri (Kansas City)**

For the second year in a row, Leonard Feather has kindly agreed to select reels of his rare vintage jazz film collection to Kansas City for presentation at the Third Annual Women's Jazz Festival.

As most of you know, Leonard Feather is the definitive jazz historian, the author of a set of Encyclopedia of Jazz books that have proved the number one reference series in the world. (Additional biographical information about Leonard may be found on p. 18.)

Included in the films to be shown are live performances of vocalists Bessie Smith and Billie Holiday, and saxophonist Vi Redd, all three of whom have made (and, in Vi's case, continue to make) unparalleled contributions to jazz music.

Those of us never fortunate enough to have seen some of these jazz legends while they were still living will have an opportunity to enjoy them as they were — making history and pioneering the way for all who followed.

The Women's Jazz Festival wishes to thank FIRST NATIONAL BANK OF KANSAS CITY for a donation that is being applied to the Leonard Feather Lecture/Film Series. We appreciate the support of the FIRST NATIONAL BANK OF KANSAS CITY, and are grateful for their partial sponsorship of this event. Special thanks to Anita Butler and Steve Melcher for their assistance.

**Coming . . .**

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**APRIL 19** Clinic and workshops for high school jazz students. Noted clinicians. WSU campus.



### **APRIL 20 (Sunday)**

1:00 PM 'til Midnite. Convention Hall. Toshiko-Tabakin Big Band . . . Gerry Mulligan Big Band . . . Clark Terry . . . The Airmen of Note . . . Dave Friesen and John Stowell . . . The Festival All Stars with Jimmy Forest, Dick Hyman, Rufus Reid, Al Grey and Grady Tate . . . Kent-Meridian H.S. Band . . . Steve Wilkerson & Powerhouse I . . . Dianne Reeves with Condor . . . College Competition winners . . . Chuck Suber, Master of Ceremonies.

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Advance tickets, Sunday Concert \$10

For more information call or write MAXCENE ADAMS, 1737 S. Mission Road, Wichita, KS 67207 (316) 683-2284

## NATIONAL PUBLIC RADIO

We're very happy to welcome back National Public Radio's JAZZ ALIVE production crew who will be transcribing Jazzwomen '80 events for future re-broadcast via NPR's 200-plus affiliated stations throughout the country.

Thanks to this dedicated group of professionals for their continued support. We appreciate their efforts on behalf of jazz, and look forward to hearing the tapes next winter.

Special thanks to KCUR-FM, Kansas City's NPR affiliated station, for the use of their facilities and personnel.



Photo by Marilyn Cross

**Tim Owens, producer of JAZZ ALIVE, taping the jam sessions at Jazzwomen '79.**

## GENESIS JAM SESSION

**2 - 5 p.m. — March 21st — White Recital Hall — University of Missouri (Kansas City)**

In the "good old days" there were abundant opportunities to learn the art of improvisation by sitting in with the greats, near-greats, and/or would-be-greats at any number of club, loft, and session situations.

With the advent of the over-21 policy (presently prevailing in most live music rooms across the country), the younger musician has been deprived of the chance to learn how to play solo choruses, trade fours, comp, etc.

WJFI decided to fill the void by providing a Genesis Jam Session for beginning jazz students . . . a comfortable, non-intimidating atmosphere wherein the aforementioned improvisational skills could be explored and practiced.

Instruction and encouragement is being provided by Kay Blanchard (saxophone), Janet Jones (piano), Carrie Barton (bass), and Marilyn Donadt (drums and percussion), all members of QUINTESS, a Los Angeles-based quintet. Picture and additional biographical information about QUINTESS may be found on p. 24.

**WE ARE GRATEFUL TO THE UNIVERSITY OF MISSOURI (KANSAS CITY) AND TO THE PERFORMING ARTS CENTER OF U.M.K.C. FOR GRACIOUSLY DONATING THE USE OF WHITE CONCERT HALL.**

Again this year, the Women's Jazz Festival owes a deep debt of gratitude to Crown Center Shops for donating the use of their facilities for our Student Big Band Invitational, the clinics/workshops, three of the jam sessions, and the Salute to the ORIGINAL International Sweethearts of Rhythm. We're especially grateful to Helen Allen, Mike Mathis, and Blake Thomas for their support and cooperation; without their assistance, many of the activities taking place at Crown Center this week would have been difficult to accomplish. We hope that you'll show your appreciation by patronizing Crown Center Shops. They have certainly demonstrated their belief in us and our commitment to a quality jazz event.



# MARIAN McPARTLAND JAZZ JAM SESSION

The best laid plans of mice and women . . .

On Sunday, October 21, 1979, we scheduled our only fall fundraising event, a 5-hour jazz jam session that was to feature our good friend (and WJFI board member) Marian McPartland. Marian had suggested the idea, since she was to be in the area during that time period. As (bad) luck would have it, Marian fell ill and, regrettably, was unable to be present for the big bash.

Much to the credit of KC's jazz community, however, we still had a very nice turnout — and we want to thank all of you for supporting us by attending the session. *Very special* thanks to the following friends and associate musicians who volunteered to perform for and with us at the Westport Diner, and to the Westport Diner for donating the use of the restaurant.

Milt Abel  
 Sylvia Bell  
 Carol Comer  
 Kenneth Heath  
 The Greg Meise Trio  
 Mike Ning

Bill Perkins  
 Abel Ramirez  
 Lynn Riley  
 Ron Roberts  
 Scott Robinson  
 Frank Smith

Paul Smith  
 Terry Teachout  
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# TNT (TOP NEW TALENT) CONCERT

8 p.m. — March 21st — Centennial Ballroom — Crown Center Hotel

The TNT Concert is a new component this year, and one of which we're very proud. There are a number of gifted women jazz artists in the world, many of whom are involved in a constant struggle for greater recognition and respect. There are limited opportunities for them to be heard, not only by the mass media but by the jazz aficionado (whose support is so crucial to a successful career).

We initiated this concert in order to feature some of these women . . . women whom we feel will become the stars of tomorrow. The future Marian McPartlands, Mary Lou Williamses, Melba Listons, Ella Fitzgeralds.

Though it was difficult to narrow the choices down to four acts, we're confident that we've selected four of the best jazz acts around, known or unknown: The Mary Watkins Band; Quintess; The Bonnie Janofsky-Ann Patterson Big Band; Dianne Reeves.

## TNT CONCERT PROGRAM

Introduction by Dianne Gregg, President of Women's Jazz Festival, Inc.

### QUINTESS

Kay Blanchard (tenor sax) Janet Jones (piano)  
Carrie Barton (electric bass) Marilyn Donadt (drums/percussion)  
led by Ruth Kissane (trumpet/flugelhorn)

### DIANNE REEVES

Accompanied by the Paul Smith Trio

Paul Smith (piano) Greg Whitfield (bass) Ron Vincent (drums)

### INTERMISSION

### MARY WATKINS BAND

Linda Tillery (drums/vocals) Bonnie Johnson (percussion)  
Tucki Bailey (saxophones) Joy Julks (bass)  
led by Mary Watkins (keyboards)

### BONNIE JANOFSKY - ANN PATTERSON BIG BAND

#### Trumpets

Louise Berk  
Ruth Kissane  
Stacy Rowles  
Marty Awkerman

#### Trombones

Beth Carver  
June Satin  
Betty O'Hara  
Sherri Wright

#### Reeds

Ann Patterson (A, F)  
~~Barbara Watts~~ (A, F) *Fashina Dixon*  
Leslie Dechter (T, F)  
Kay Blanchard (T, F)  
Jamie MacEwing (B, C)

Janet Jones (piano) Valerie Sullivan (bass) Bonnie Janofsky (drums) Judy Chilnick (percussion)



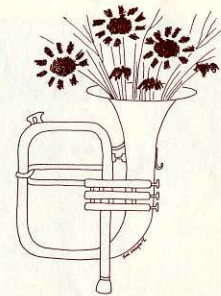
**1980 Combo Contest Winners — QUINTESS**

I. to r. Ruth Kissane, Marilyn Donadt, Carrie Barton, Janet Jones, Kay Blanchard  
(see bio p. 24)

**MARY WATKINS** is a pianist, singer, composer, arranger, producer who draws on a variety of American musical styles to achieve the unique mellow fusion jazz sound for which she's known. "Something Moving," the album that catapulted her to national recognition, was her first LP, recorded during the summer of '78. Mary has performed with several feminist artists including Holly Near and Meg Christian, and has worked with an equally impressive group of jazz stars, including Donald Byrd, Les McCann, and Grover Washington.



**DIANNE REEVES** is an innovator, stylistically influenced by vocalists Betty Carter, Sarah Vaughan, and Ella Fitzgerald—and instrumentalists Charlie Parker, Dizzy Gillespie and Clark Terry (who discovered her at age 17). Dianne has performed with Louis Bellson, George Duke, Ronnie Laws, and others, and at the 1979 Wichita Jazz Festival she received no less than three standing ovation encores at the conclusion of her show-stopping performance.



Organized last September (to audition for Jazzwomen '80) by drummer/percussionist Bonnie Janofsky, and woodwind instrumentalist Ann Patterson, the **BONNIE JANOFSKY-ANN PATTERSON BIG BAND** is comprised of 17 top professional women jazz musicians from the Los Angeles area. Bonnie is a graduate of California State University and has performed with combos, big bands, dixieland bands, and symphonies. Ann was lead alto saxophonist with the Don Ellis Band for two years; she has performed at the Newport Jazz Festival as well as with many name artists. The Janofsky-Patterson Big Band was selected as "Most Promising New Big Band For 1980" by KLON, a California station that broadcasts live big band performances. The band was recently signed by Willard Alexander, Inc., the agency that books the bands of Count Basie, Maynard Ferguson, Buddy Rich, and Toshiko/Tabackin.



# WOMEN IN JAZZ



## Mary Watkins Something Moving

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**DIANNE GREGG  
CAROL COMER**  
Co-founders of the  
Women's Jazz Festival, Inc.

# CLINICS & WORKSHOPS

10 a.m. - 4 p.m. — March 22nd  
Crown Center Shops/Crown Center Hotel

BEGINNING AND ADVANCED REEDS

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BEGINNING AND ADVANCED BRASS

**Dr. Betty Scott**

RHYTHM SECTION

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THE BUSINESS OF MUSIC

**Carla Bley, Helen Keane, Leonard Feather, Carol Comer, Dianne Gregg**

VOCAL JAZZ

**Janet Lawson**



**CARLA BLEY**  
(see bio p. 22)



**LEONARD FEATHER**  
(see bio p. 18)



**JANET LAWSON**  
(see bio p. 21)



**JILL McMANUS**  
(see bio p. 20)



**LOUISE DAVIS**  
(see bio p. 20)



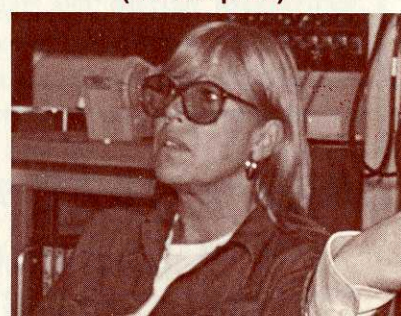
**BARBARA MERJAN**  
(see bio p. 20)



**DR. JEAN LANSING** teaches saxophone at Wichita State University. She has performed with the David Baker Jazz Ensemble and the Eugene Rousseau Saxophone Quartet. Jean toured Europe with the Coe College Wind Ensemble and Jazz Band. She received her MM and DMA from Indiana University.



**DR. BETTY SCOTT** teaches brass at the University of Missouri (Columbia). She founded the Missouri Trumpet Guild and is on the planning committee of the international Trumpet Guild. Betty recently performed at a symposium on women's music in Los Angeles.



**HELEN KEANE** is a record producer and artists manager. She supervises the careers of several jazz greats, including guitarist Kenny Burrell; pianists Bill Evans and Joanne Brackeen; and vocalists Mark Murphy and Morgana King. Helen is past Director of Variety Casting for CBS-TV.

## JAZZWOMEN JAM SESSION

4 p.m. - 1 a.m. — March 22nd  
International Cafe — Crown Center Shops  
House Group — CALICO

CALICO women's jazz quartet was formed last fall when the Women's Jazz Festival, Inc. was asked to put together a group to perform regularly at Crown Center Hotel. **Carol Comer** (piano/vocals) is co-founder and Executive Director of the Women's Jazz Festival, Inc. She is an ASCAP composer, and is the Kansas City correspondent for *down beat* magazine. **Joan Griffith** (bass) is a member of the WJFI Board of Directors. She is an accomplished classical guitarist who tours regularly for the state of Arkansas. **Carol Williamson** (drums) is a music graduate of the University of Missouri (Kansas City). She is a veteran Kansas City drummer, having played with and for a number of groups in the area. **Lynn Riley** (flute/alto saxophone) is the youngest member of the group. She is a music graduate of the University of Hawaii and has played with various jazz groups in the area.

The Women's Jazz Festival, Inc. is extremely grateful to the KANSAS CITY PARKS AND RECREATION DEPARTMENT for sponsoring both of the Jazzwomen '80 nine-hour jam sessions. KC Parks and Rec's support of live jazz is well-known in the area via their annual sponsorship of the FREE summer concerts-in-the-park series. We encourage you to attend and enjoy the kickoff concert, scheduled on Sunday, May 25th. Special thanks to Joyce Stuermer, and to the KANSAS CITY PARKS AND RECREATION DEPARTMENT for their continued support.

## OPEN JAM SESSION

4 p.m. - 1 a.m. — March 22nd  
The Meeting Place — Crown Center Shops  
House Group — MIKE NING QUARTET

The MIKE NING QUARTET fronting the Open Jam Session was put together just for the occasion. **Mike Ning** (piano) is a member of the WJFI Board of Directors. Mike has performed in and around KC for a number of years; he has also accompanied several known artists, including Bill Watrous. **Scott Robinson** (drums) is thirteen years old. He was the youngest member ever admitted to the KC musicians union. Scott is a national endorser for Gretsch Drums. He has drummed with Charles Mingus, Clark Terry, and Bobby Shew. **Carole Brown** (bass) is a student at UMKC. She is adept at both classical and jazz music, and occasionally fills in with CALICO. Carole won the 1979 Friends of Jazz scholarship. **Angie Wellman** (trombone) is a member of the Inner City Orchestra. She was a guest soloist with the UMKC Jazz Band at the Thursday night concert. Angie frequently fills in with CALICO.

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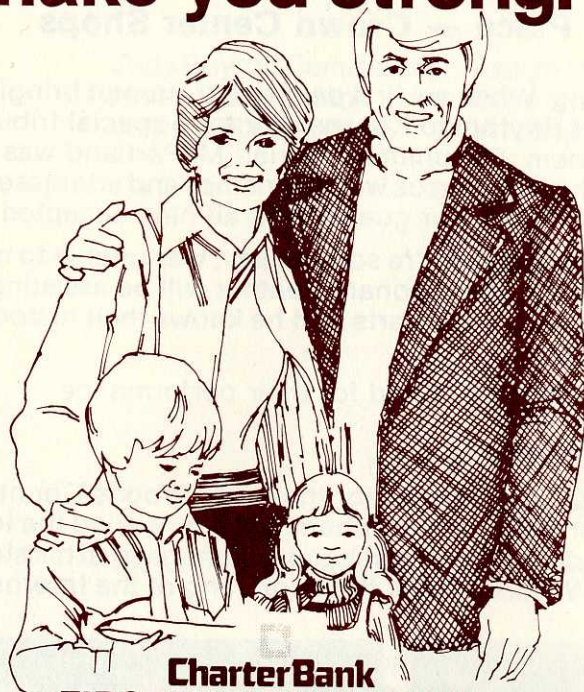
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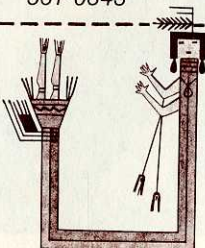
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# SALUTE TO THE ORIGINAL INTERNATIONAL SWEETHEARTS OF RHYTHM

2 p.m. — March 23rd — The Meeting Place — Crown Center Shops

We have been looking forward to this event all year long. When we first decided to attempt bringing the ORIGINAL Members of the International Sweethearts of Rhythm to Kansas City for a special tribute, we didn't know where they were living or how to contact them. Fortunately, Marian McPartland was in the process of writing an article about the Sweethearts and she supplied us with the names and addresses of all surviving members of the original band. We invited them to be our guests, and all nine accepted.

Marian was to have narrated our Salute to the Sweethearts but, we're sorry to say, was unable to be here due to a conflicting engagement. We're delighted, however, that Leonard Feather will be assisting us in honoring this grand aggregation. He once traveled with the Sweethearts and he knows their history well. Special thanks to Leonard for his considerate collaboration.

Thanks, also, to the great Bonnie Janofsky-Ann Patterson Big Band for their performance.

## About the Sweethearts . . .

Principal Laurence Jones was always seeking ways to raise money for the Piney Woods Country Life School, a boarding institution for black children, many of whom were orphaned. After hearing the Ina Ray Hutton All-Girl Orchestra in Chicago, he conceived the idea of an all-girl band—comprised of his students—that could make fundraising trips on behalf of Piney Woods. Thus, the beginning of the International Sweethearts of Rhythm.

As their musical proficiency grew so did their fame, and they were soon in demand far beyond the periphery of their Mississippi homeland. In time the Sweethearts were playing the famous Apollo, touring Europe, making records for RCA, and earning a reputation (that still stands) as the best all-women swing band ever to perform.

Much of the above information was obtained from an article written by Marian McPartland which will be incorporated in her forthcoming book, "Jazzwomen" (Oxford University Press). Our sincere appreciation to Marian and to Oxford University Press for their assistance.

The Salute to the Original International Sweethearts of Rhythm was made possible, in part, through the generosity of SOROPTIMIST INTERNATIONAL OF KANSAS CITY, MISSOURI. We have worked with this fine organization on other occasions, and salute them for their continuing service to the community. Special thanks to Dr. Linda Talbott.



**INTERNATIONAL SWEETHEARTS OF RHYTHM — The Beginning**



Warmest regards and sincere appreciation to the following members of the ORIGINAL International Sweethearts of Rhythm, our guests at this Salute:

Judy Bayron Cammarota  
Helen Saine Coston  
Johnnie Rice Graham

Evelyn McGee Stone  
Irene Grisham Miller  
Willie Mae Wong Scott

Ione Grisham Veal  
Pauline Braddy Williams  
Helen Jones Woods

and to special guests

Toby Butler  
Roz Cron  
Ernestine "Tiny" Davis  
Mim Garfield  
Nancy Brown Pratt  
and  
Anna Mae Winburn

— all former members of the FANTASTIC International Sweethearts of Rhythm.



**Johnnie Rice**



**Twins Ione and Irene Grisham**



**Pauline Braddy**

## **JAZZ MONTH**

At the request of the Women's Jazz Festival, Inc., Mayor Richard Berkley proclaimed the month of March, 1980 to be JAZZ MONTH in Kansas City. With the help of many public-spirited individuals and organizations, WJFI scheduled and coordinated several exciting events: jazz brunches, live jazz performances in shopping centers, window displays, an historical bus tour — all of which served to rekindle an interest in (and appreciation for) Kansas City's rich jazz heritage.

We are grateful to Mayor Berkley for his interest and support and we hope that his generous gesture will result in the establishment of another tradition: the annual proclamation of the month of March as JAZZ MONTH.

Thanks to everyone who aided in the successful expedition of Kansas City's first JAZZ MONTH.



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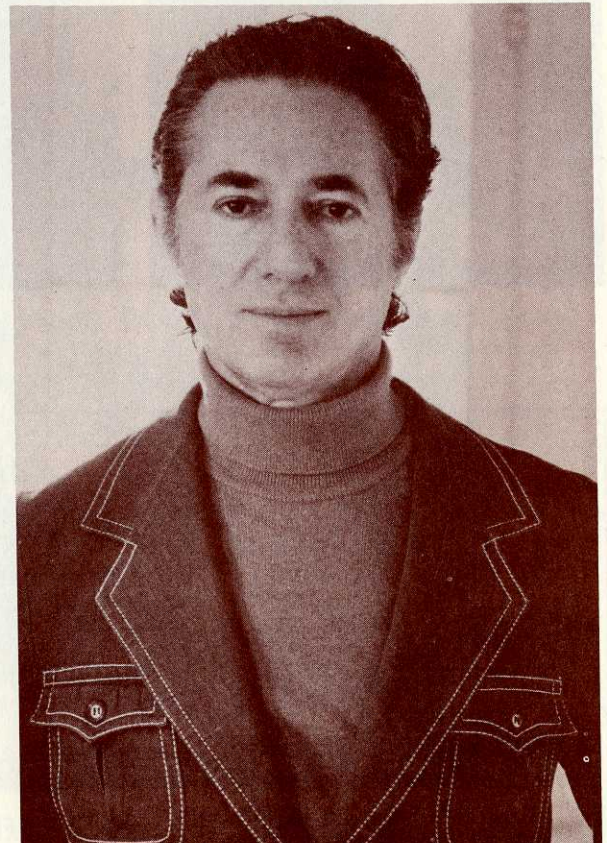
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**GUEST HOST**

Once more we are pleased to present Leonard Feather as moderator of the Main Concert. Leonard is possibly the most ardent promoter and supporter of women jazz artists in the history of the idiom. His commitment dates back to the late 30's when he produced the first record made by Una Mae Carlisle. He was also the first to record Hazel Scott, Barbara Carroll, Norma Carson, Dinah Washington, Sarah Vaughan, Etta Jones, and Melba Liston. He produced the first all-female jazz combo series for RCA, a compendium that included the legendary Mary Lou Williams.

Leonard has been struggling for women's rights in jazz for a number of years. His internationally syndicated column (published in over 400 newspapers) serves as a regular platform for his militant position against past (and present) prejudices, inequities, and exclusions with respect to jazz-women.

A jazz performer, composer, producer, critic, and historian as well, Leonard Feather's contributions to jazz music are complete and all-encompassing. We're delighted to welcome him back.



# MAIN CONCERT

7 p.m. — March 23rd — Music Hall

INTRODUCTION BY LEONARD FEATHER

## 1980 ALL-STARS

Louise Davis (bass)      Barbara Merjan (drums)      Stacy Rowles (trumpet/flugelhorn)  
Jane Fair (reeds)      Janet Lawson (vocal instrumentation)  
led by Jill McManus (piano)

## CARLA BLEY BAND

Michael Mantler (trumpet)      Carlos Ward (alto sax/flute)      Gary Windo (tenor sax)  
D. Sharpe (drums)      Gary Valente (trombone)      Vincent Chancey (French horn)  
Joe Daley (tuba)      Arturo O'Farrill (piano/organ)      Steve Swallow (bass)  
led by Carla Bley (composer/pianist/organist)

INTERMISSION

WOMEN'S JAZZ FESTIVAL/H & R BLOCK SCHOLARSHIP AWARD  
presented by Henry Bloch, Founder and President of H & R Block

## JOANNE BRACKEEN TRIO

Joanne Brackeen (piano)      Eddie Gomez (bass)      Motohiko Hino (drums)

## CLEO LAINE

With the John Dankworth Quintet  
Paul Hart (piano/violin)      ~~Jeff Castleman~~ (bass)  
Kenny Clare (drums)      Bill LeSage (vibes)  
led by John Dankworth (reeds)

**TAPE RECORDERS AND FLASH PHOTOGRAPHY ARE NOT PERMITTED DURING PROGRAM**

This program is presented in part by the Missouri Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.

### MISSOURI ARTS COUNCIL

The Women's Jazz Festival, Inc. gratefully acknowledges the receipt of a grant from the Missouri Arts Council which is being applied to all components attendant to Jazzwomen '80. We appreciate the support of the MAC; their allocation has enabled us to provide the community and the country with a series of educational and artistic presentations unique to this or any other state.

### NATIONAL ENDOWMENT FOR THE ARTS

The National Endowment for the Arts has honored the Women's Jazz Festival, Inc. with a grant which is being applied to all components attendant to Jazzwomen '80. We are grateful for this demonstration of faith and trust, and pledge our continuing commitment to the major goals of the NEA: preserving our cultural heritage; strengthening cultural organizations; and encouraging creative development of our nation's finest talents.

# MAIN CONCERT ARTISTS

(in order of appearance)

## WOMEN'S JAZZ FESTIVAL ALL-STARS



**JILL McMANUS** (piano) is leader of the 1980 All-Stars. We first heard Jill at the 1979 WJFi jam sessions, then later at the 1979 UJC Salute to Women in Jazz (NYC). Jill's background includes performances at NY's Sweet Basil, the Village Gate, the WPA, and Bradley's. She was the leader of an all-women group, the Jazz Sisters, and she's also performed with several jazz greats including Bill Hardman, Lee Konitz, Mike Brecker, and Richard Davis (with whom she recorded an album, "As One").



**LOUISE DAVIS** (bass) began performing on the violin while in high school. She majored in piano at the Philadelphia Musical Academy and, shortly thereafter, began studying bass. The groups with whom she has performed include the Buddy Morrow Orchestra, and she is also a veteran NY studio artist (radio and TV commercials). Louise is presently the house bassist at Florida's Disney World, where she backs name artists throughout the year. She has performed with several women jazz names including pianist Marian McPartland.



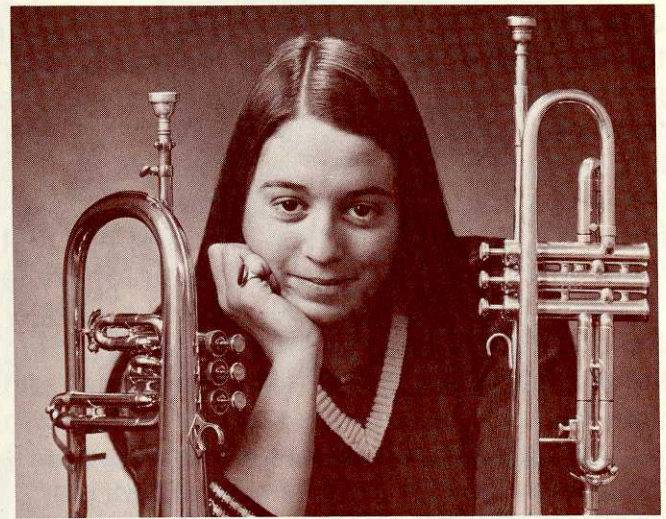
**BARBARA MERJAN** (drums) is a member of AERIAL, the women's jazz quartet which won our 1979 Combo Contest. She attends Ithaca College in New York, and has performed with several East Coast jazz names including Marian McPartland and Jay Clayton. Barbara performed with AERIAL at the 1979 Newport Jazz Festival, the first time a women's group performed at Newport in its 26-year history. She also played at the 1979 Universal Jazz Coalition's Salute to Women in Jazz, held in New York City last summer.



**JANET LAWSON** (vocal instrumentation) has appeared at several NY clubs including Beefsteak Charlie's, Stryker's, and the Village Vanguard. She has performed with many names including Gerry Niewood, Chick Corea, Art Farmer, and Atilla Zoller. Her background includes NY studio and concert work, plus performances at both of UJC's Salutes to Women in Jazz. She recorded "Moody's Mood For Love" with the late Eddie Jefferson. Janet is a past Associate Professor at Laguardia Community College, where she taught a jazz history course.



**JANE FAIR** (reeds) is a Canadian, born in Guelph, Ontario and presently living in Toronto. Jane began studying saxophone in high school; in 1970 she learned jazz reeds, and in 1975 she was featured on an RCI record with her own quartet. She is a past member of the Jim Galloway Big Band; she has also shared the bill with another Canadian: Oscar Peterson. She composed the music for the film, "Passages." Jane participated in and performed at the UJC Salute to Women in Jazz, held in NYC in June, 1979.



**STACY ROWLES** (trumpet/flugelhorn) is the daughter of well-known jazz pianist Jimmy Rowles. She performed at the Monterey Jazz Festival (1973) with an All-Star band that included her father. She also played at the Wichita Jazz Festival (1976) with an All-Star All-Girl Big Band, selected and conducted by Clark Terry. Stacy has been a musician for 12 years and is presently a member of the Bonnie Janofsky-Ann Patterson Big Band (featured at the TNT Concert on Friday night).

**CARLA BLEY** is, in the most glorious sense of the word, outrageous. Working her way to the top via such unlikely occupations as those of cigarette girl and usherette, Carla has achieved the world-wide recognition and respect of the jazz industry through her multi-faceted involvements with the art form. Along with her husband, Michael Mantler, she was responsible for creating the Jazz Composers Guild Orchestra (membership included Roswell Rudd, Archie Shepp, and others) and the Jazz Composer's Guild Orchestra Association, a non-profit foundation organized to support the ensemble. Later, she and Michael founded WATT WORKS, a production company that serves as an outlet for their own music. Carla also helped develop the New Music Distribution Services for independently produced albums of new music. She formed her own ten-piece band in the 70's, serving as composer, arranger, producer, and leader. Her compositions have been performed by many stellar jazz artists including Keith Jarrett and Gary Burton. She is a three-time *down beat* International Critics Poll winner, and we welcome her to Kansas City for the first time.



**JOANNE BRACKEEN** continues to be one of the most powerful and inventive pianists/composers on the jazz scene today. Joanne was a featured artist at our Main Concert last year but, due to a series of unforeseen problems, was left with a mere 20-minute slot in which to perform. We invited her back, assuring her that there would be no repeat of that unfortunate incident. Joanne worked with/for Dexter Gordon and Charles Lloyd prior to becoming the pianist for Art Blakey, Joe Henderson, and Stan Getz. In the mid-70's she formed her own trio, and her first album as a leader ("Snooze") received a five-star review in *down beat* magazine. In just three years she has evolved into one of the most creative keyboardists in the history of jazz. Critics predict that Joanne will be among the leaders at the cutting edge of tomorrow's music; as Leonard Feather wrote recently in the *Los Angeles Times*, her "command of every area from tonality to free music Cecil Taylor avant-gardism marks her as one of the freshest piano innovators of recent years." Welcome back, Joanne.



**CLEO LAINE** is, to quote the Los Angeles Herald-Examiner, "the finest all-around singer in the world." Born in Southall, Middlesex, England, she began singing at the age of three. Since that time, she has done it all: legitimate theater, opera, musical comedy, pop music, and, much to our delight, jazz. Her album, "Shakespeare and All That Jazz" received a coveted *down beat* five-star review, and she received a Grammy nomination for her "Live At Carnegie Hall" album. She also received a Grammy nomination for the critically acclaimed album of "Porgy and Bess" (recorded with Ray Charles). Cleo has performed to sell-out crowds all over the world as well as in this country, where she sings to SRO audiences everywhere—from Lincoln Center to the Hollywood Bowl. Her three-week booking at the exclusive Rainbow Grill in New York shattered all records and brought congratulations from such well-known artists as Lena Horn, Tony Bennett, and Benny Goodman. She is, as the saying goes, a legend in her own time. This is Cleo's first visit to Kansas City, and it is a distinct honor to feature her at our Main Concert.

**JOHN DANKWORTH** has led small bands and big bands—on records, radio, and television, from jazz clubs to concert platforms. He and his bands have been consistent poll-winners ever since the Johnny Dankworth Seven made its debut at the London Palladium in 1950 and the Dankworth Big Band was formed in 1953. John is the husband of Cleo Laine, and the leader of the quintet that appears with Ms. Laine at the Main Concert. A warm welcome to this multi-talented composer, arranger, and musician.



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# 1980 COMBO CONTEST WINNER

Again this year we were pleased by the talent represented on the Combo Contest taped entries. There were no losers in that each of the nineteen groups (from twelve states) was qualitatively superior and all were worthy of recognition. Our eight adjudicators were committed to choosing only one group, however, and it is our pleasure to announce QUINTESS as the winner of the 1980 Combo Contest.

QUINTESS is a Los Angeles-based quintet of women who organized for the expressed purpose of auditioning for a Jazzwomen '80 performing slot via the Combo Contest; they have been together only since last fall.

**RUTH KISSANE**, leader of the group, plays trumpet and flugelhorn. She has been a member of the Bruce Wells Jazz Octet, the Janofsky-Cron and Roz Cron Big Bands, and has appeared at numerous casuals and sessions in the LA vicinity. She also arranges for QUINTESS.

**KAY BLANCHARD** plays tenor sax and clarinet. She formerly taught instrumental music in public schools. She's traveled with several combos and big bands, and has symphonic experience on the oboe. She's also been a member of the Janofsky-Cron and Roz Cron Big Bands.



I. to r. Ruth Kissane, Marilyn Donadt, Carrie Barton, Janet Jones, Kay Blanchard

**JANET JONES** Plays acoustic and electric piano. She has performed for and with several jazz groups over the past 12 years in San Francisco, Boston and LA, and her experience includes stints with a number of jazz greats (Chet Baker, Blue Mitchell, and Benny Powell).

**CARRIE BARTON** plays electric bass. For the past ten years she has been active playing club dates, sessions, commercials, studio demos, and commercial albums. She has performed at the Roxy, the Troubador, the Starwood, and the Hollywood Bowl.

**MARILYN DONADT** plays drums and percussion. Her percussion work features special sound effects via original self-made instruments and found objects. She has performed in LA, Seattle, Las Vegas, and Oregon, and is on the sound tracks of "Black Hole" and "Meteor."

## Combo Contest Adjudicators

Milt Abel  
Sylvia Bell  
Carol Comer  
Dianne Gregg

Mary Hodges  
Mike Ning  
Marinka Robinson  
M. Carol Smith

If you are interested in entering the 1981 Combo Contest, please see rules on following page.

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**1981 WOMEN'S JAZZ FESTIVAL, INC.  
COMBO CONTEST RULES**

1. Previous winners are ineligible.
2. Combos of any size are eligible.
3. Tapes cannot exceed fifteen (15) minutes in length. Tapes may be either reel or cassette.
4. Music may be of your choosing, either original or published works. The Women's Jazz Festival, Inc. disclaims any responsibility for protecting uncopyrighted works.
5. An official entry form must accompany each tape.
6. An accredited panel of judges will choose one winner. That winner will perform during the 1981 Women's Jazz Festival.

The Women's Jazz Festival, Inc. Combo Contest requires female representation. This does not restrict the group to all-female membership, but we require that females be an integral part of the combo.

To enter the WJFI Combo Contest, send a **self-addressed, stamped envelope** to WJFI, P.O. Box 22321, Kansas City, Missouri 64113; we'll mail you an entry form.

ALL TAPES BECOME THE PROPERTY OF THE WOMEN'S JAZZ FESTIVAL, INC. AND CANNOT BE RETURNED. THERE IS NO FEE FOR ENTERING. THE DECISION OF THE JUDGES WILL BE FINAL.

**Deadline for entering 1981 Contest—December 15, 1980**

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# WOMEN'S JAZZ FESTIVAL — H & R BLOCK \$500 SCHOLARSHIP

The Women's Jazz Festival, Inc. is grateful to H & R Block, Inc. for underwriting the 1980 scholarship. While providing funds for the scholarship, H & R Block graciously permitted WJFI to retain full control as regards the rules and regulations governing the scholarship, the selection of adjudicators, and the procedures assuring anonymity previously incorporated into the competition.

To assure anonymity, all tapes received were assigned code numbers before distribution to the judges. Tapes became the property of the Women's Jazz Festival, Inc. The decision of the judges was final.

## SCHOLARSHIP JUDGES

**Maxcene Adams** is Executive Director of the Wichita Jazz Festival, one of the best-produced and better-known jazzfests in the country. She is a member of the Kansas Arts Commission.

**Helen Keane** is a jazz record producer and artists manager. She supervises the careers of several jazz greats including Bill Evans, Joanne Brackeen, Kenny Burrell, and Morgana King.

**Cathy Lee** is a jazz journalist whose articles have appeared in *down beat* and *Sojourner*. She owns and operates a jazz loft in Boston which features both live music and record-listening sessions.

**Marty Morgan** is Director of Public Relations for the National Association of Jazz Educators. She owns and operates an agency, Music Matters, which promotes several jazz groups including Supersax.

**Dr. Betty Scott** teaches brass at the University of Missouri (Columbia). She founded the Missouri Trumpet Guild and is on the planning committee of the International Trumpet Guild.

## SCHOLARSHIP WINNER

We're pleased to announce that alto saxophonist Tamara Schultz has been chosen winner of the 1980 scholarship. Tami is a 17-year-old senior at Kent-Meridian High School in Kent, Washington. She also won the 1980 National Association of Jazz Educators "Young Talent Award" and was featured at NAJE's national convention, held in Albuquerque, New Mexico last January. Congratulations to this outstanding student musician; BIRD LIVES.

### 1981 WOMEN'S JAZZ FESTIVAL, INC. \$1000 SCHOLARSHIP COMPETITION RULES

1. Previous winners are ineligible.
2. Students must be enrolled in either high school or college from date on scholarship application through dates of 1981 Festival.
3. An official entry form must accompany each tape.
4. Tapes may be either reel or cassette; performing time cannot exceed fifteen (15) minutes.
5. Music may be of your choosing, either original or published works. WJFI disclaims any responsibility for protecting uncopyrighted works.
6. An accredited panel of judges will choose one winner. That winner will be awarded the \$1000 scholarship during the main concert of the 1981 Festival.

To enter scholarship competition, send a **self-addressed, stamped envelope** to WJFI, P.O. Box 22321, Kansas City, Missouri 64113; we'll mail you an entry form.

ALL TAPES BECOME THE PROPERTY OF THE WOMEN'S JAZZ FESTIVAL, INC., AND CANNOT BE RETURNED. THERE IS NO FEE FOR ENTERING. THE DECISION OF THE JUDGES WILL BE FINAL.

**DEADLINE FOR ENTERING 1981 COMPETITION—  
DECEMBER 15, 1980**

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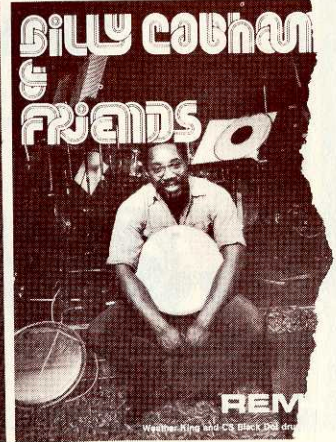
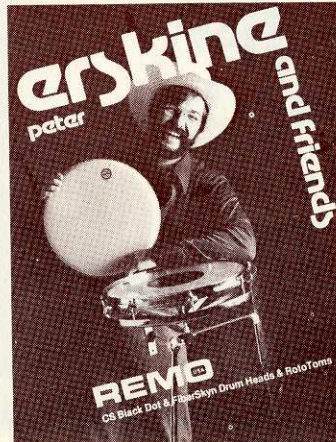
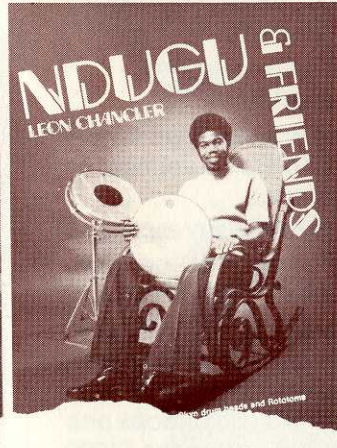
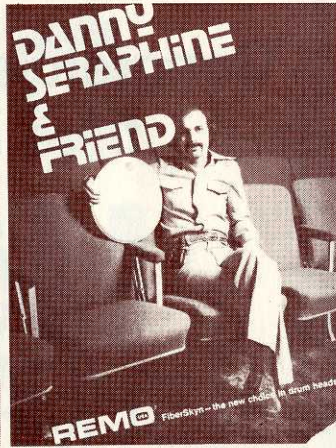
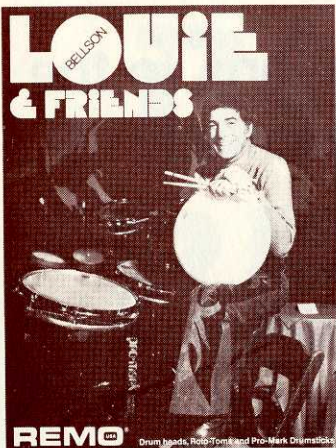
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We apologize to anyone who inadvertently may have been omitted from this list.

SPECIAL THANKS TO ALL LOCAL, REGIONAL, NATIONAL, AND INTERNATIONAL NEWSPAPERS AND MAGAZINES WHICH PUBLICIZED THE WOMEN'S JAZZ FESTIVAL.



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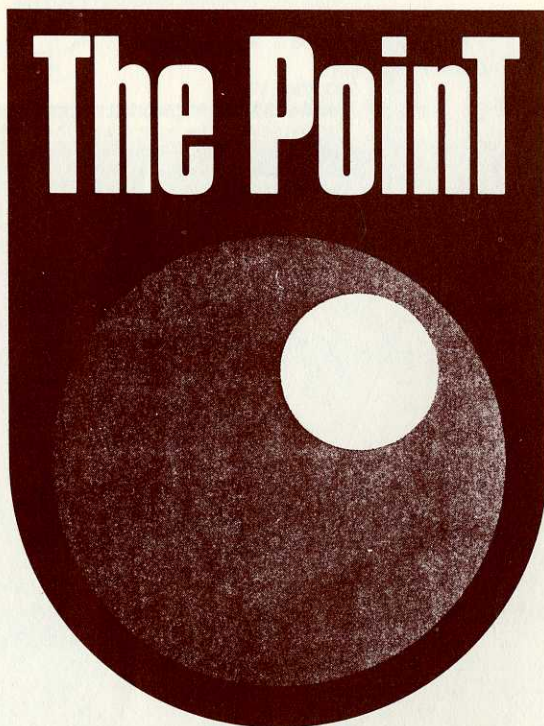
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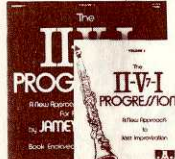
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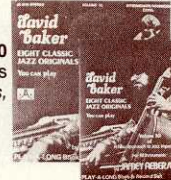


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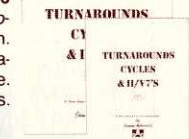


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"HORACE SILVER" (Beg/Int) — Eight classics, including *Song For My Father, The Jody Grind, The Preacher, Nutville, Sister Sadie*, more. Ron Carter-bass, Kenny Barron-piano, Al Foster-drums.



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"HORACE SILVER" (Int/Adv) — More advanced than Volume 17. Includes *Strollin', Quicksilver, Room 608, Mayreh*, and others. What a challenge! Same rhythm section as Vol. 17.



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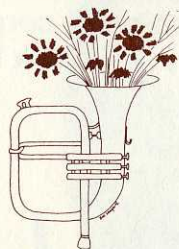
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**PHILANTHROPIC AGENCIES AND INDIVIDUALS:** If you are interested in underwriting one or more scholarships to the WJFI Jazz Camp, please contact us at the above address.

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## ABOUT OUR ORGANIZATION

In addition to our year 'round endeavors — clinics, concerts, benefits, advisory services, the publication of our Directory, etc. — the Women's Jazz Festival, Inc. annually sponsors a Festival like the one you've witnessed this week, always scheduled during the month of March.

Next year, along with our workshops, clinics, concerts, contests, sessions, films, and special events, we'll be adding still another component to the Festival calendar: **Fun With Jazz. FWJ** is being designed especially for the Head Start children in and around the area, and will incorporate live performances, some history, and an easily understood definition (and demonstration) of jazz music and the ingredients that make it so special. The **Fun With Jazz** program, to last either a half-day or a full day (depending on a number of variables), will kick off Jazzwomen '81, thereby expanding our Festival to five days in length.

We have already begun to provide in-school services, familiarizing Kansas City area secondary school students with all aspects of jazz music. Since January of this year, we've scheduled concerts and/or clinic/concerts at Barstow School, Southwest High School, and Shawnee Mission East High School. If your school is interested in a WJFI clinic/concert, please let us know. Appearances are subject to the rules and regulations of AFM #34-627.

**PLEASE REMEMBER** — we are an unsalaried group of volunteers, always in need of your financial as well as moral support. All contributions are tax-deductible, since we are a non-profit corporation. Having defined some of our accomplishments and objectives for you, we trust you'll know that your donation will be utilized carefully and considerately.

*Together*, we'll keep on growing.

## FUNDRAISING ITEMS

You can also support us by purchasing one of our fundraising items, the sales of which help underwrite our goals. The following price list includes postage.

WJFI T-SHIRT (light blue or yellow, adult sizes S, M, L, and XL .....	\$5.00
10 Historical Note Cards and envelopes (pictures/bios of Billie, Bessie, Ella, etc.) .....	\$5.50
10 WJFI Note Cards and envelopes, with an original contemporary illustration of a female jazz group, created just for WJFI by Sue Langseth .....	\$3.00
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WJFI Bronze Pendant, a beautiful reproduction of our logo .....	\$18.00
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## NATIONAL DIRECTORY OF FEMALE JAZZ PERFORMERS

Occasionally we are asked why we initiated a National Directory. The reasons are many, but the one that best defines the purposefulness of the Directory is *need*. There are several conscientious promoters, producers, agents, and managers who have expressed an interest in featuring more women jazz artists but, until now, have been unable to find out who was available and how to reach them. That problem has been solved with the publication of the Directory.

No money is made from the sale of the Directory (cost covers only printing and postage) but we encourage you to purchase it in order to familiarize yourselves with many jazzwomen performing around the world. The National Directory of Female Jazz Performers is ninety-two pages in length and contains listings from thirty-six states plus Canada and Holland.

**NATIONAL DIRECTORY OF FEMALE JAZZ PERFORMERS (1980 edition) .....** \$2.50

*If you are interested in a free Directory listing, see instructions on page 34*



*Call...*

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## NATIONAL DIRECTORY OF FEMALE JAZZ PERFORMERS

WJFI publishes a Directory annually; there is no fee for a listing.

If you are a female jazz performer and would like to be included in the 1981 edition, **print** or **type** the following information and mail it to us **before August 31, 1980**: name, address, telephone number, instrument(s) played, union local number (if any), past experience, willingness to travel, and preferred styles (e.g. mainstream, swing, dixieland, fusion, etc.).

**Women's Jazz Festival, Inc.**  
P.O. Box 22321  
Kansas City, Missouri 64113

Note: Those already listed in the Directory who wish to update biographical data, please remit amendments by or before 8/31/80.

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