



FIRST ANNUAL SAUGATUCK

# JAZZ FESTIVAL

## JULY 4TH

7 p.m. and 10 p.m.

TICKETS AVAILABLE AT THE BIG PAVILION  
BOX OFFICE . . . ALL SEATS \$3.30



**DIZZY GILLESPIE**

John B. Gillespie, better known as "Dizzy" is indeed an accomplished "jazzman." Widely known since his days as creator of the "hard" sound, "Bohops," Dizzy has been busy ever since. A familiar sight at the Newport Jazz Festival with his specially designed horn and boyish personality, he is a favorite of all jazz fans.

It's evident at once that Dizzy Gillespie and his four sidemen have worked together for a long time and are thoroughly accustomed to each other's styles. There exists in this group an instinctive affinity and rapport that can never be duplicated by a band assembled, just for a jazz concert. It is customary for such bands to be called All-Star bands; Dizzy Gillespie Quintet happens to be a real All-Star band.



**BARBARA CARROLL**

Miss Barbara Carroll, a pert, pretty, personable miss is a fairly recent addition to the roster of jazzmen's great performers.

She is certainly no ordinary pianist—she can swing with the best, her lyric touch is full of rhapsodic poignancy and, although she has a wide-ranging and profound technique, she has not allowed herself to become a captive of it.

Barbara is, perhaps above all, a refreshingly swinging pianist in the midst of much that is often distressingly abstract—a logical and stimulating mind at the very center of the sometimes clamorous jazz world.



Kai Winding is one of the most versatile, entertaining and musically gifted jazzmen of this generation. He orchestrates for four trombones and rhythm — the Kai Winding Septet — and suggests the fullness of big band ensemble without being an imitation of it. He plays a superbly articulate trombone, with almost faultless intonation and phrasing; yet it comes out according to mood, robust, refined, or in choruses lovely of definition, casually cool of delivery.

Kai and the Septet continually experiment and expand, both in variety of arrangement and in approach to performances.

On his way up the ladder, Kai Winding made brief stops with the Benny Goodman and Stan Kenton orchestras. Since then he has been little challenged for consistency of performance and ideas.



# Saugatuck Jazz Festivals

## 1959~1960~1961

On the 4th of July 1959, the First Annual Saugatuck Jazz Festival was held at Saugatuck's famous Big Pavilion. The project was a joint effort created by Don "Toad" Davis, owner of the Saugatuck jazz club, "Blue Tempo", Tom Johnson of the The Saugatuck Hotel; (now Choral Gables) local business owner Al Masters, and Saugatuck Mayor Dick Hoffman.

Through connections of Toad Davis, they were able to book the greatest impresario of Be-Bop jazz, Trumpeter, Dizzy Gillespie. Also the smooth-cool trombonist Kai Winding, with his unique band



with 4 trombones, and one of the great female jazz piano and vocalist, Barbara Carroll, who is still going strong today at 90 years old!

2,000 chairs extended out from the stage covering the gigantic, 6,600 square-foot, dance-floor. From 7:00 until after one in the morning, jazz surrounded the great hall and wafted through the vented towers framing the majestic arched roof. With the little time and money for promotion, attendance and enthusiasm was encouraging. The Pavilion was a perfect venue and underused for such festival style events. The Saugatuck council and the promoters went forward with plans to increase the festival two days for the next year in 1960. A promoter named Jim Belcher, along with national jazz agent Associated Booking, were hired to expand the festival beyond the scope of what the locals could do. In the course of that winter, one of the best jazz line-ups in the country was booked for the following year. Featuring Duke Ellington, Della Reese, Ramsey



Lewis Trio, Four Freshmen. Buddy Greco and Lambert, Hendricks and Ross. Advertised in jazz publications around the country, Advanced ticket sales indicated that the Saugatuck Jazz Festival's attendance would triple the size of the previous year.

However fate took its course on May 6, 1960, when the venerable and beloved Big Pavilion surrendered its 340,000 board feet of Michigan pine to spontaneous combusting. The treasured structure; the center of Saugatuck tourism and entertainment for over 50 years, was no more.



The loss was devastating to the community and yearly visitors, drawing tears in reminiscence to this very day.

Naturally the initial response was shock, despair and cancelling the festival, but the promoters convinced the village council that the festival was too big now; too far advanced in planning to cancel. That they must put their efforts into finding another site.

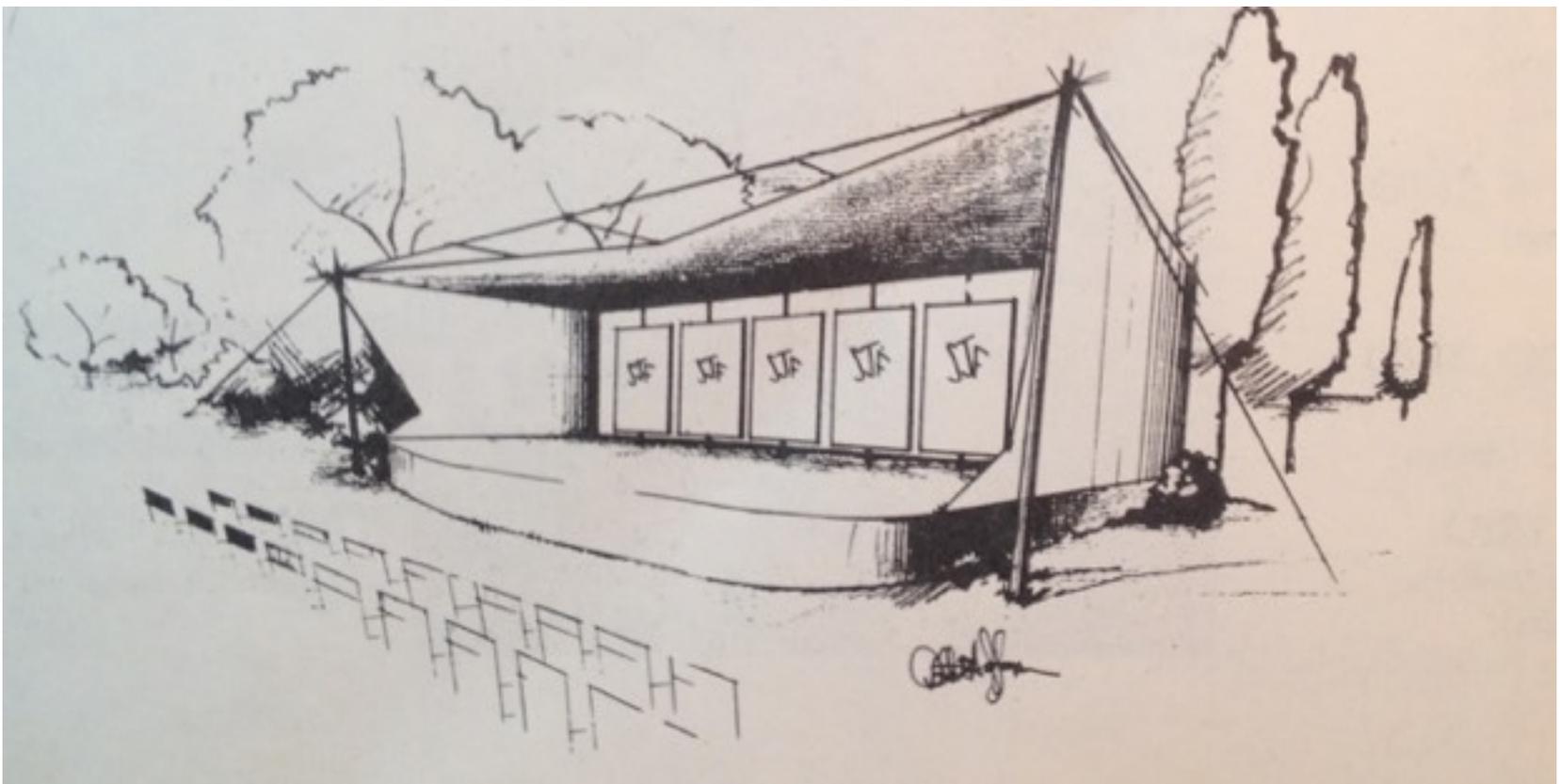
Really only one piece of land existed, with public access and room for parking; an area to construct a large stage, and room to accommodate thousands of people. It was the site of the old airport, located 2





miles south on Blue Star Highway and I-196, now the Horse Shoe Farm. Two local pilots set up the airport after World War II for lessons and charter trips. In 1952 a stock-car racetrack was built called the Air-

park Speedway. It was a 3/8-mile oval dirt track, equipped with lights for night racing. Arrangements were made with the owners, Lucille and Chester Downer, and the 1960 Saugatuck Jazz Festival was re-scheduled at the Airpark Speedway, August 12 and 13.



**FRIDAY**  
AUG. 12TH - 10:00 PM

DELLA REESE  
DUKE ELLINGTON  
ORCHESTRA  
JIMMY RUSHING  
CHICO HAMILTON  
QUINTET  
LAMBERT - HENDRICKS  
and ROSS

**SAUGATUCK**  
**JAZZ**  
**FESTIVAL**  
Saugatuck, Michigan

**SATURDAY**  
AUG. 13TH - 9:00 PM

DUKE ELLINGTON  
ORCHESTRA  
RAMSEY LEWIS TRIO  
LAMBERT - HENDRICKS  
and ROSS  
BUDDY GRECO TRIO  
THE FOUR FRESHMEN

LOCATED IN THE NEW FESTIVAL FORUM ON US-31 - BETWEEN SAUGATUCK AND SOUTH HAVEN (FORMERLY THE AIRPARK SPEEDWAY)

**SPECIAL ADDED ATTRACTIONS DURING THE FESTIVAL WEEK - END**

- ★ Panel discussions featuring leading jazz critics and musicians, Saturday 13th.
- ★ Exhibit of jazz inspired art and photography, Thursday, Aug. 11, Fri. 12th.
- ★ Fashion show on the beach, featuring festival artists as models, Saturday afternoon.
- ★ Huge party after the Saturday night show. Festival musicians in attendance.
- ★ Wild Dixieland jam session in the Crow Bar, Saturday afternoon.
- ★ Crowning of the Saugatuck Jazz Festival Queen, Friday 12th.
- ★ Friday night, "Jazz n' Bar B Q," on the beach after the show.

Aug. 12 and 13 is the stopping stone of what might well become one of the leading cultural events in the country.

**PRICES:**  
Reserved \$5.40. 4.30. 3.20. 2.10

Apprehension stirred the citizenry leading up to the 1960 Festival. On July 2, a riot broke out at America's most famous Jazz Festival in Newport, Rhode Island. Why thousands of college students flocked to the beaches of Newport that weekend instead of the usual Cape Cod is still a puzzle. They did; there was no room for them, and foolish riots occurred.



"NO JAZZ RIOTS POSSIBLE DURING SAUGATUCK SHOWS," the Commercial Record headline read two days later on the 6th of July. "We have no fear of any disturbances during our performances," said promoter Jim

Belcher. "It is regrettable that Newport had such an experience, and that

**MUSIC**  
**SAUGATUCK**  
**FESTIVAL**  
 Saugatuck - Mich.



**August**  
**10-11-12**  
**FESTIVAL FORUM**  
 2 miles south of  
 Saugatuck on US-31

It's Michigan's biggest, swingingest weekend! The Lively Quad presents a fiesta of fun and wonderful music in the Midwest's great vacation and art center . . . on Lake Michigan's cool eastern shore.

**AUGUST 11**  
 . . . 8 p.m.  
**DAVE BRUBECK**  
**QUARTET with PAUL DESMOND** . . . **CARMEN McRAE and TRIO** . . . and the Collegiate Jazz Festival's "Best Jazz Combo", the **BOB PIERSON QUARTET**.

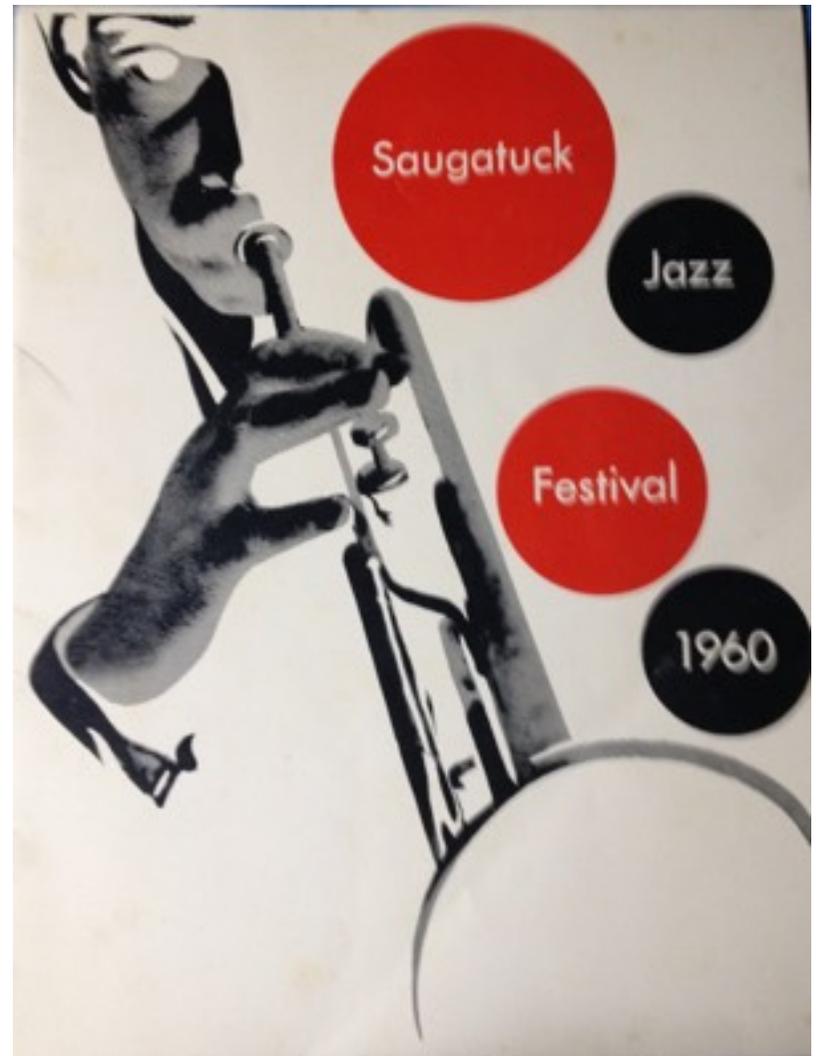
**FRIDAY**

**AUGUST 12**  
 . . . 8 p.m.  
**DUKE ELLINGTON** and his Orchestra . . . the **KIRBY STONE FOUR** . . . **AL BELLETTO SEXTET** . . . singing-swinging **ANN RICHARDS** . . . the **AL BEUTLER** and **BOB PIERSON QUARTETS**, both Collegiate Jazz Festival award winners.

**SATURDAY**

**special events** . . . Michigan's biggest weekend starts early Thursday, Aug. 10, with parades on land and water. Other added attractions: Sports Car Rally, jazz workshop, fashion show, Dixieland Jazz Sessions, art shows, parties and fiesta!

**TICKETS** — Res. seats: 5.40, 4.30, 3.20 and 2.10. Gen. Adm., 1.55. Available in the Holland area at the Hotel Warm Friend and at the Hotel Saugatuck in Saugatuck. Mail orders, write: Saugatuck Festival, Saugatuck, Mich., enclosing check or M.O. and stamped, self-addressed envelope.



the jazz lovers put an end to the outstanding show of the country.

We will have seating capacity of several thousands and if we should have an influx of other thousands there will be plenty of room for them.”

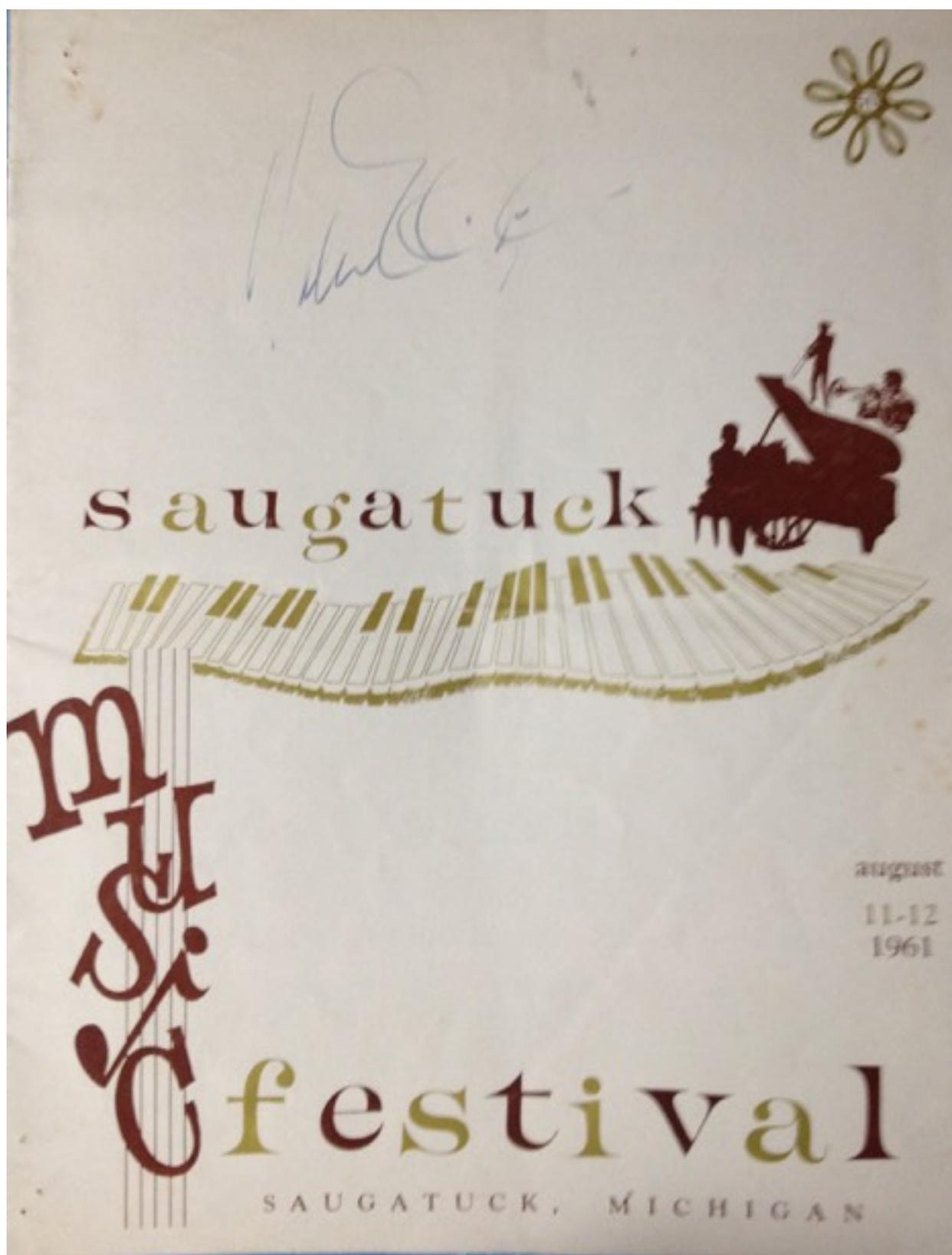
On Friday and Saturday, August 12 and 13, 1960, the normal sound of screaming race-cars on a summer weekend evening, lit by 50 thousand watts of track lights, was transformed into the blaring saxophones and trumpets of the world famous Duke Ellington Orchestra. Ellington had just finished writing and performing the music for the Michigan film, Anatomy of a Murder, shot in the Upper Peninsula in 1959 by Otto Preminger, and the soundtrack was his band's current album.

The Second Annual Saugatuck Jazz Festival presented, along with headliner Duke Ellington, who featured Jimmy Rushing and special guest vocalists, Della Reese, and the top vocal jazz group in the business, Lambert, Hendricks and Ross, with Ramsay Lewis trio, the Chico Hamilton Quartet, Buddy Greco, and The Four Freshman.

The Commercial Record reported, "Exceeding the fondest expectations from its supporters and cutting the ground from beneath its detractors, the Saugatuck Jazz Festival, was both a financial and artistic success last Friday and

Saturday nights at the Airpark Speedway grounds on US-31. Because of fracas at jazz concerts around the country, the State Police were out in numbers (reportedly with riot equipment) augmented by the sheriff's office." However things were swinging and cool, and authorities spent most of the time directing backed-up traffic on US 31.

Promise and confidence accompanied anticipation as the 1961 Saugatuck



Jazz Festival neared its second year at the Airpark Speedway. Along with the return of the incomparable Duke Ellington from last year, the hottest jazz band in the world, the Dave Brubeck Quartet, shared the headline.

Brubeck was about to be elevated to “cult” status by the unprecedented

Dave Brubeck and Carmen McRae, Saugatuck Jazz Festival 1961

fame of “Take Five” which charted #5 on 1961 Billboard; between Elvis’s “Are you Lonesome Tonight” and Chubby Checker’s “Lets Twist Again,” and still to this day, the largest selling jazz-single in history! Along with the Quartet, Brubeck featured the spectacular young singer Carman McRae, who would become one best female jazz singers of all time.

Music began at 8:00 Friday night with the Dixieland Kings, followed by the Bob Pearson Quartet, and then a two-hour concert with the Dave Brubeck Quartet. He brought the house to a standing ovation and then

introduced the charming, voice of an angel, Carmen McRae.

Al Beutler and Bob Pierson bands, which had just won first place at the Notre Dame collegiate festival, started the Saturday show at 8:00. Saxophonist Al Belletto, a New Orleans musician recently with Louis Prima and Woody Herman followed. The Kirby Stone Four, a popular vocal group

with their big hit, “Baubles, Bangles and Beads,” did about 45 minutes and the show closed with the Duke Ellington Orchestra.

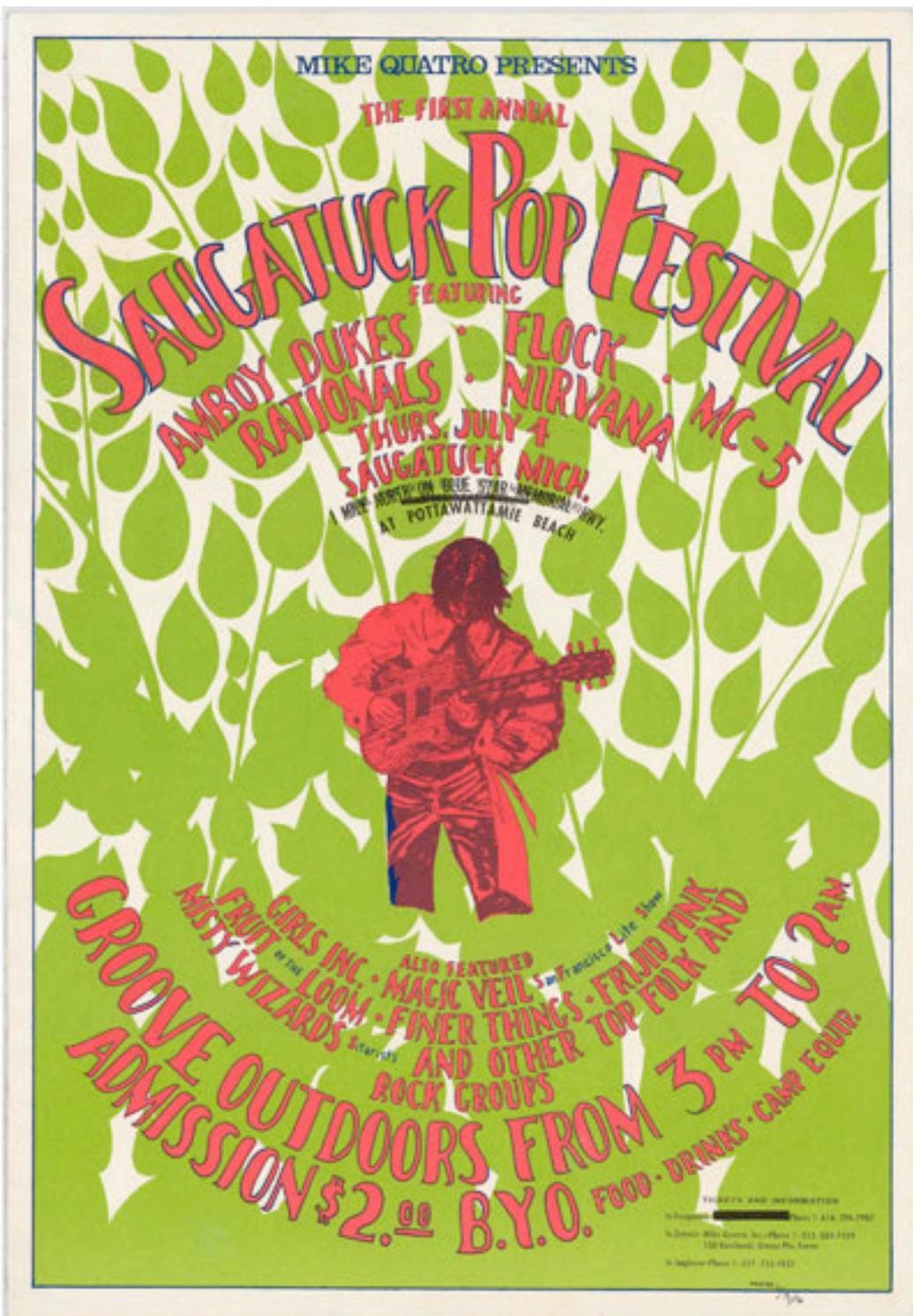
“Duke Ellington sounded better than ever,” reported in Duke's Diary: The life of Duke Ellington, 1950-1974, “but the weather turned quite chilly and the audience started going home. The band stayed on too long and when Ellington got off the stand, about half the crowd had left.” Hundreds of people headed for Saugatuck for food, drinks and shelter from the inclement weather.

Large summertime crowds of young people were normal for Saugatuck in the late 1950's and 60's. On the same weekend of the Jazz Festival, thousands were drawn to Saugatuck with a sports car rally, yacht race, street and water parades, an art show, canoe and peddle boat races, jazz jam sessions, and a dance at the Hotel Saugatuck. On Saturday night, August 12, 1961 the town of Saugatuck was packed with teenagers, young adults and college students that were not at the Jazz Festival. The chilly weather was irritating and youth stupidity took over. Police had a difficult time keeping things from getting unruly and dangerous. Bars and restaurants started locking doors fearing riotous crowds. Reinforcements were called from the surrounding area. When people moved into town from the Festival, there were few places to go. Things got out of hand and it took a force of local police; sheriffs and state police to bring things to order after 150 arrests.

Cooler heads did not prevail as the town council decided it was the fault of the Jazz Festival. It was argued that nothing happened at the festival site, and to blame raucous youth on a jazz gathering they never attended seemed unreasonable. However Al Masters and Dick Hoffman, sponsors of the event, apparently felt the same and choose to throw in the towel. The Commercial Record quoted their press release, “The sponsors attempted to provide a cultural and entertaining weekend, hoping it

would not interest the by-product crowds. The experience has brought the decision to withdraw from any similar projects.”

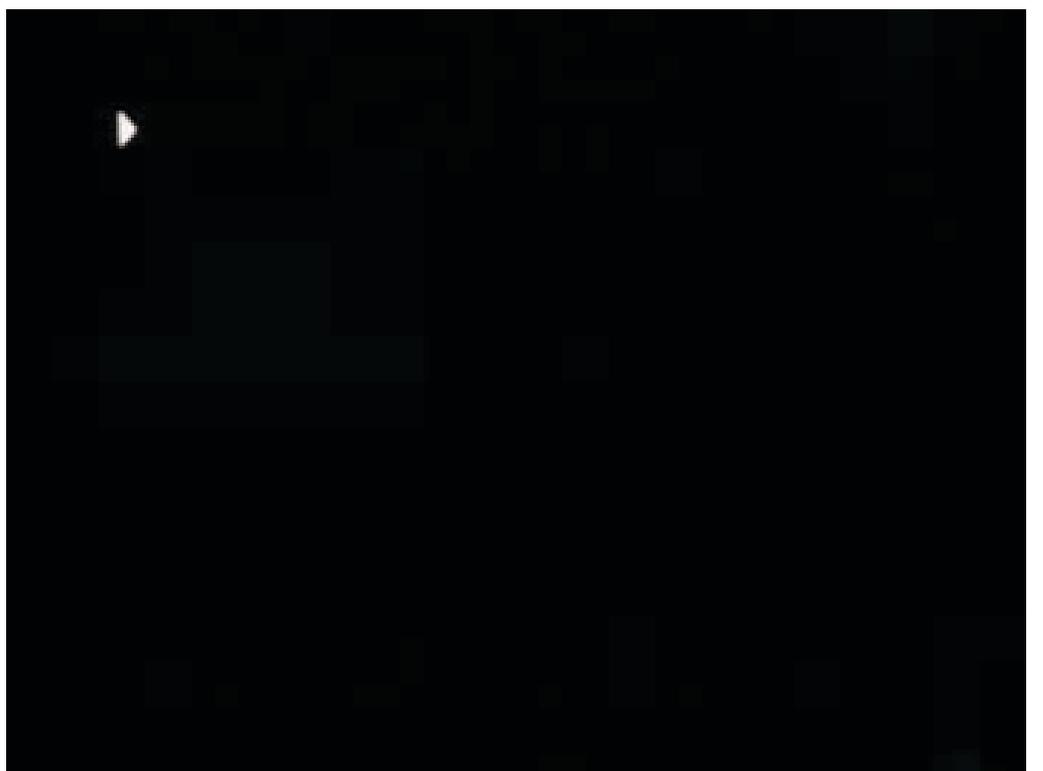
The 1961 Saugatuck Jazz Festival was written up in every major music publication in the country, and well on its way to becoming an important jazz event in the United States. It was clear that the scope of the 1961 event became diluted and confused because its purpose became far too broad. Saugatuck would continue Venetian nights; art and antique shows, and the Film Festival, but it would be 30 years before another Jazz Festival took place. It is difficult to foresee the future, and easy to predict the past. The Saugatuck Jazz Festival's demise, with plenty of hindsight censure to go around, was a product of careless excess, and the lost lesson was relearned in 2012 when the Saugatuck Film Festival suffered the same fate.



## The Saugatuck Pop Festival 1968

The 1968 Saugatuck Pop Festival was held on July 4th, at the Potawatomi campgrounds at Goshorn Lake, now a small

subdivision called Hidden Dunes, at the dead end of 65th Street off of Blue Star Highway. The festival took place in an open field, and still is to this day, next to the campgrounds on the south west end of Goshorn lake, and the sand dunes facing west to Lake Michigan. The most prolific festival promoter in Michigan, Mike





Quatro, negotiated the land for the festival with Mr. and Mrs. William Manifold, the property owners. The land was purchased and is now part of the estate of the late Aubrey McClendon.

The Festival was made up of predominately Michigan bands including The Amboy Dukes, MC5, Frigid Pink, The Rationals, The Frost, and featured one of the most exciting and musically advanced bands of the late 1960s, called The Flock.

The Michigan headliner was The Amboy Dukes, a Detroit band that launched the career of guitarist Ted Nugent, and their hit "Journey to the Center of the Mind."

The Rationals was well-known a rock & roll band from

Ann Arbor, that had regional hits in the late 1960's but failed to achieve a national audience.



Nirvana were a British progressive rock band active in the late 1960s and early 1970s, with a wide variety of musical styles and in 1967 recording one of the first concept albums, “The Story of Simon Simopath.”

The MC5 is a Michigan band from Lincoln Park. The popularity of their energy and hard-driving rock and roll possessed great promise, and their 1969 debut album “Kick Out the Jams,” earning them a January 1969 cover appearance in Rolling Stone. But they were unable follow through and broke up in 1972.

Closing the festival was the Chicago-based, jazz-rock band, The Flock. They did not achieve the commercial success of other Columbia jazz-rock groups of the era such as Chicago and Blood Sweat & Tears, but were most notable for their variety of influences and their prominent violinist, Jerry Goodman, who would leave to join the ultra-progressive fusion rock band, The Mahavishnu Orchestra.

## Saugatuck Pop Festival 1969

The 1969 Saugatuck Pop Festival, July 4-5, was held in the same spot next to Potawatomi Beach, but because the 69' Festival was projected to be two or three times larger, the adjacent property owned by Pauline Nichols, was secured with last years Manifold property to accommodate the larger festival.

It was an all-star line up of Michigan bands including Bob Seger, Iggy and the Stooges, Ted Nugent and the Amboy Dukes, MC 5, Dick Wagner and The Frost, Cub Coda and Brownsville Station, Savage Grace and SRC. The first headliner was the iconic British rock bands, Pro-





gatuck Pop Festival with Iggy and the MC5, and I said, 'This is our audience right here!' Where L.A. didn't get it, Detroit totally got it."

Closing the festival was one of the greatest rock act's of the 1960's, The Crazy of Arthur Brown, with the smash hit "Fire."

It was a stunning two-day show listed with 70 other festivals, including Woodstock and Monterey Pop, as one of the "rock festivals of historical significance, with an emphasis on multiple-day, outdoor events."





These were the days when Saugatuck was nationally known for the number of people it drew in the summer. Locals remember cars bumper to bumper, on every street. People sleeping on, inside and under them. This was common and, for the most part, locals accepted it as a condition of living in Saugatuck. To add a major Rock Festival to the

mix was just too much. On July 4th 1969, over 30,000 people suffocated the tiny space of Saugatuck. Thousands camped in the woods and dunes around Goshorn Lake and Lake Michigan at the site of the Pop Festival. From the north entrance to Saugatuck off of Highway 31, all the way down Blue Star, to the South exit on to Highway 31, was completely closed. Police reported that over 1,000 cars were parked along Blue Star Highway leading to the festival. The entire town of Saugatuck was closed with State Police manning roadblocks at both Highway 31 entrances. Cars were parked, and in many cases double-parked, on both sides of every street. The only cars allowed to move were police, fire and ambulance vehicles. Cars were parked from Oval Beach all the way into Saugatuck in every possible space. The town of Saugatuck was completely closed.



After the Festival an injunction was filed by the Saugatuck township, against the owners of the properties; the Nichols and the Manifolds, stating that the festival violated land use laws and that the kids, “engaged in numerous objectionable, illegal and immoral acts.” The injunction not to

renew a contract for a festival the following year was agreed by the owners and was made permanent.

The summer of 1969 was the apex these remarkable summer multitudes, and from that point, massive Saugatuck crowds of fun-seeking youths began to slow down. Many would be drafted and some lost in Viet Nam.



Their families, wives, girlfriends and buddies strayed in grief and fear; joined anti-war groups, civil and women’s rights and campus strikes. The war ripped the country apart; perhaps we’ve never recovered from it, but for the next few years, care-free and relaxing weekends for the young were more difficult. Yes, they would return, but less and less;

never to mass such numbers in Saugatuck again.