COLLEGIATE JAZZ FESTIVAL

University of Notre Dame —— 30th Anniversary ——
April 8th and 9th 1988
You Don't Explain It.
You Feel It!

Marvin Stamm and Woody Shaw on life, music, and Yamaha's 6000 Series trumpets.

The following is a conversation between two of the foremost trumpet players in the world. Marvin Stamm, one of the most respected studio players around today, and Woody Shaw, whose accomplishments in jazz are legendary.

MS: Woody, thirty years ago, my dad gave me some good advice that I'll pass on to my own kids. He told me what ever I picked to do for a living, make sure I really like it. Because I'll probably be doing it for a long, long time. For me, the answer was music. And I've never regretted it.

WS: There's nothing like it. We're actually making a living doing what we really love.

MS: For sure. You can't beat it.

WS: And so many good things happen to you. Like last Saturday in Newark. They gave a concert for me and gave me an honorary degree from Arts High. There were three great high school orchestras. I saw my old trumpet teacher. Man, I cried for half an hour.

MS: That's what music's all about. You don't explain it. Not really. You feel it. It comes from deep inside. The trick is getting it out. And if I don't have the right horn, I can't do it. That's why I'm so excited about these new Yamahas. And it's fun to be excited about a horn again.

WS: Right. You can play anything on them. And everything comes so much easier. I don't use as much energy to play. It's like they took all the best parts of the great trumpets and rolled them into one. The high G's were like silk. And on the slow things where I'd always used a fluegel, I end up staying with the trumpet 'cause it can give me the kind of full, dark sound I want. My trombone player said, "Woody, I never hear you sound like that before." I said, "Me neither." I really love this horn.

MS: Absolutely. I can play a soft ballad. It responds. I can play loud and fast. It responds. Brilliant, fair, rich sounds. It comes from the way those horns are made.

WS: You said it. The very first time I picked up my Yamaha horn, it was so on. The intonation's so perfect, it took me a week to get used to it. The high G's were like silk. And on the slow things where I'd always used a fluegel, I end up staying with the trumpet 'cause it can give me the kind of full, dark sound I want. My trombone player said, "Woody, I never hear you sound like that before." I said, "Me neither." I really love this horn.

MS: The 6000 Series professional trumpets from Yamaha. For information, visit your authorized Yamaha dealer or write to Yamaha Music Corporation, USA, Musical Instrument Division, 3050 Breton Rd., S.E., P.O. Box 7271, Grand Rapids, MI 49510. Play the very best you can.
How do you put a finger on an essence, a myth, a magical and mysterious spring musical rite?

How do you hold a phenomenon in your hand?

Like Brigadoon, the legendary Scottish village that reappears once every hundred years, the University of Notre Dame Collegiate Jazz Festival rises up each April out of the largely jaded and surrounding South Bend to entertain improvised sound and all-the-things-we-in-youth-are.

It's a crack in the gloom of a slowly fading Midwest winter.

It's a musical bacchanal.

It's a chance to steep oneself in the jazz-joy of nature's seasonal rebirth.

It's a fall-born, too-held barred cocoon, un-umnull.

Each year, the Collegiate Jazz Festival pays tribute to creativity—the hot, unbridled creativity of youth—and a music that thrives on spontaneity, rhythmic drive, and emotional spurts. To be sure, the festival also celebrates the importance of discipline (without which meaningful creativity is lost and scattered to the winds), but the event's most lasting legacy may well be found in the fact that it has always been a platform upon which students could try new things.

For these decades, the CJF has been the place to take the risk. Some risks, of course, have been more successful than others, but it is this very openness to experiment, innovation, change, and failure that has energized and rejuvenated the event each year.

The Collegiate Jazz Festival is simply a swinging, exciting, entirely unpredictable roll of the jazz dice. In short, it's a swinging show of life. And what a raucous thirty-year show it has been!

As the 30th Collegiate Jazz Festival percolates itself into existence, one can't help but wonder what jazz as a whole might have missed had the CJF never taken place.

Would guitarist Gene Bertoncini have given up a promising career as an architect if he hadn't received several jazz bookings from promoters who heard his Notre Dame combo at the 1969 festival? Would bassist Richard Davis and drummer great Philly Joe Jones have turned up on the Marimba Transfer's stellar "Vocalese" album in the mid-80's if they hadn't met up with Transfer-founder Tim Hauser as festival judge in 1979? Would David Sanborn and Bob James have recorded an album together (as they recently did)? If they hadn't gotten to know one another as "77 CJF" judges and performed together onstage during the year's Judge's Jam?

The list of interrelated connections goes on and on. In fact, in the world of music, it can sometimes become difficult to go very far without stumbling into a musician who has ties to the Collegiate Jazz Festival's colorful history.

Look at the jazz education field and you'll find one-time CJF student pianists such as David Baker, Hank Green, Larry Ridley, Mark Gilsdorf, Dr. Warrick Carter, and James Aabedal. Turn to the pop music world and you'll find scores of albums with ex-CJFers on them, musicians such as Oscar Peterson, Oscar Clay, Randy and Michael Brecker, David Sanborn, Tim Gidonick, and Bob James. (You can even find a CJF influence in the sound/funk/fusion of Earth, Wind & Fire because founder/arranger Maurice White and most of the horn section of the group performed together in a fiery finalist combo during CJF 1983.)

Like big bands? If you checked out the Toshiko Akiyoshi/Lew Tabackin big band in the '70s and '80s, you surely discovered several CJF exports, including trumpeter Mike White, saxophonist Bob Sheppard, and, most recently, '79 CJF Outstanding Instrumentalist Mark Lopeman. And who could listen to the late (and sadly missed) Woody Herman's '70s and '80s aggregates without taking notice of the potent trombone and tenor-saxophone duet admired/writings of former CJF standout John Fedchock, or the Count Basie band bass work in the mid-70s? Would guitarist Gene Bertoncini have given up a promising career as an architect if he hadn't received several jazz bookings from promoters who heard his Notre Dame combo at the 1969 festival? Would bassist Richard Davis and drummer great Philly Joe Jones have turned up on the Marimba Transfer's stellar "Vocalese" album in the mid-80's if they hadn't met up with Transfer-founder Tim Hauser as festival judge in 1979? Would David Sanborn and Bob James have recorded an album together (as they recently did)? If they hadn't gotten to know one another as "77 CJF" judges and performed together onstage during the year's Judge's Jam?

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Perhaps even more impressive than the stream of fine musicians the CJF has presented over the years is the way many of these musicians have returned to the Festival later on to judge and offer their knowledge to aspiring students. These returning ranks include: the late Joe Farrell (a three-time judge), Bunky Green, Billy Harper, Sunday Colwell, Jon Hendricks, Bob James, David Sanborn, Joe McNeely, Glenn and Dee Dee Bridgewater, Randy Brecker, Larry Ridgel, and Gene Bertoncini. All returned willingly to the scene of their talented jazz crimes—some time and time again.

Why do these and other top names in jazz come each year to Notre Dame? It can be for the money, because there has never been much of it to offer. (For those who don’t already know, there are no prize awards nor, hard to believe, although a fine meal or two can always be found in South Bend, eating is.) No, it’s something beyond contrast, performances, hype and hoopla—something money just can’t buy. It’s something real, the heart. It’s something mesmerizing and inexplicable about this sort of informal jazz happening at a university locale like South Bend. Perhaps the energy of jazz seems to come in the tiniest of ways, a seed that reminds them that when they were young, hungry and willing to do anything to play. Perhaps we all see ourselves as the gifted young man (or woman) with the horn.

Ah, youth! What strange and invigorating occurrences that clash of iniquities, sensuality, talent and swagger has brought about over the course of thirty festival years! Take, for instance the Bob James Trio’s use of reel-to-reel tape recordings of jugaling water sounds and toilet flushing during a ’65 CJF finals performance of “Rose” by the Sanborn Quartet. The masterly blend of odd beats, drumming and piano strings with vocals in 1965. Or North Texas State’s “space-wall-like” student writing in the early ’60s. Or the John-lead University of Illinois big band’s creation of intricate tape tours that set one’s mind tingling with endless musical potential. Or the group’s willingness to take the top band award. 

Or look at the controversy caused by saxophonist Michael Brecker and his writing to the Dedication of the Band’s Indiana University campus in 1968 when the group delivered into a swinging rock version of Duke Ellington’s “Warm Valley” during the finals and threw in the best combo award up for grabs? (For stakenotes of the judges, they decided not to award any combo award that year!) Or Northeastern University’s periodic set-closing act which involved sending all band members off stage at the end of the performance and the audience crowding in order to complete the song with a closing blast from all possible instruments? Or the winning Charlie Harris’ run-in with CJF’s Annual Awards.

Past CJF Chairmen
1959 Bill Graham
1960 Jerry Nauhough
1961 Dave Sommer
1962 Tom Elff
1963 Charlie Murphy
1964 Sidney Klage
1965 Daniel Ekkelkamp
1966 Tony Andrea, Tony Ronzulli
1967 Paul Schiller
1968 John Neal
1969 Greg Muller
1970 Ana Heinricht
1971 Ana Heinricht
1972 Bob Syburg
1973 Bob Syburg
1974 Ken Lecom
1975 Barbara Simonds
1976 Dan Reynolds
1977 Mike Dillon
1978 Jim Thomas
1979 Joe Circe
1980 Stan Hullander
1981 Tim Grifffin
1982 Kevin Baker
1983 Bob O’Donnell
1984 Bob O’Donnell
1985 John J. Ceralbon
1986 Terry Murphy
1987 Kevin Crohn

Past CJF Judges
1959 Art Van Damme, Bill Smith, Charlie Chester, Robert Fredrick
1960 Willis Conover, Frank Hobson, Stan Kozlen, Robert Seder, Charles Seder
1961 Bill Evans, Johnny Richards, George Russell, Robert Share, Gary McFarland
1962 Bill Evans, Johnny Richards, George Russell, Robert Share, Gary McFarland
1963 Jon DeJohn, Quincy Jones, Henry Mancini, Robert Share, Charlie Chester
1964 Sonny Rollins, Lionel Hampton, Bill Evans, Robert Share, Stanley Cowell
1965 Alvin Batiste, Billy Harper, Randy Brecker, Larry Ridley, Lew Tabackin
1966 Don McEwen, Quincy Jones, Charlie Chester, Billy Taylor, Fr. George Wiskirchen, C.S.C.
1967 Donald Byrd, Sonny Rollins, William Ryan, Lalo Schifrin, Robert Share
1968 Roy Brown, Don Morganstern, Mike Morganstern, Robert Share
1969 Gary Burton, Don Morganstern, Sonny Stitt, Clark Terry, Ernie Wilkins, Fr. George Wiskirchen, C.S.C.
1970 Richard Alcorn, Lennie Brecker, Joe Farrell, Bob James, Dave Sanborn
1971 Richard Alcorn, Willis Conover, Charlie Haden, Dan Morganstern, Leon Thomas, Garland Wilson
1973 Paul Haar, Bob James, Dan Morganstern, Ernie Wilkins, Pete LaRosa, Jack DeJohnette, Dan Morganstern
1974 Charlie Fison, Billy Harper, Roy Harris, Dan Morganstern, Maurice Gerin-Lajoie, Don McEwen, Dan Morganstern, Dan Morgenstern, Don Morganstern, Garland Wilson
1975 Cecil Bridgewater, Dee Dee Bridgewater, Jack DeJohnette, Roy Harris, Dan Morganstern, Chuck Harris, Sonny Stitt
1976 Carole Brown, Joe Farrell, Michael Franks, Bob James, Dan Morganstern, Don Morganstern, Don Morganstern, Garland Wilson
1977 Randy Brecker, Bob James, Will Lee, Bob Mazzu, David Sanborn
1978 Louis Hamburger, Robert Martin, John Lewis, Dan Morganstern, Larry Riley, Lew Tabackin
1979 Pat Metheny, Donald Davis, Bucky Pizzarelli, Jack DeJohnette, Bob James, Dan Morganstern, Don Morganstern, Don Morganstern, Don Morganstern
1980 Herb Gilliam, Milt Hinton, Dan Morganstern, Zoot Sims, Billy Taylor, Tony Williams
1981 Richard Davis, Joe Farrell, Mel Lewis, Jim McNeely, Dan Morganstern, Mike Vasey
1982 Frank Foster, Charlie Harris, Shelly Mann, Dan Morganstern, Jimmy Owens, Billy Taylor
1983 Ron Carter, Paulette Thompson, Wynton Marsalis, Jimmy Owens, Dan Morganstern, Mike Vasey
1984 Terence Blanchard, Jon Faddis, Pat Metheny, Danny Gottlob, Dave Holland, Dan Morganstern
1985 Dave Liebman, Stanley Clarke, Jimmy Heath, Dave Holland, Butch Miles, Dan Morganstern
1986 Conte Candoli, Alvin Jones, Chuck Israels, Elfrid Miers, Dan Morganstern, Lew Tabackin
1987 Charlie Haden, Louie Bland, Larry David, Dan Morganstern, Red Rodney, Frank Wess

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Ensemble in 1986, which performed material from the highly-regarded Coltrane/Morganstern Medley album “Stingy John” and albums that wouldn’t even hit the state until two weeks after the festival.

You get the idea. Anything can happen at anytime—and inevitably does. You don’t just go away from a Collegiate Jazz Festival uplifted, you go away laughing out loud with fingers snapping and hair waving around your head. And what a cohesive, enjoyable experience it is! Without a doubt, the Collegiate Jazz Festival is many things to many people. It’s an achievement in itself, like all the other meaningful things in life. It has had a few darlings in its heart, students who cross a lifetime and know exactly when it isn’t popular to do so and do in any case with all their heart.

Perhaps such dreamers will never amount to much in the day to day make of life, but, in the end, they may well be the stuff of which some great stories are made. And they will have some dreamer’s stories to tell by a cracking fire at some future date. A story that the good times had and swinging bands heard on a simple wooden Collegiate Jazz Festival stage.
NEW CHARTS FOR ADVANCED BIG BAND
KENDOR JAZZ

Matt Harris
AS RECORDED BY BUDDY RICH BAND
MIDNIGHT SHUFFLE - MODERN SHUFFLE
FEATURING TROMBONE ON PRECEDENT-
TYPE CHANGES AND A GREAT SHUFFLE
DRUM RIFF!
WHY NOT JUMP - FAST SWING WITH
PODAL CHANGES AND SOLO SPOTS FOR
TENOR AND TRUMPET!
WINDBLOW WAY - HIGH-ENERGY SWING
SHOWCASING TENOR SOLOS AND THE
TROMBONE SECTION, WITH EXCITING
ENSEMBLE SHOUTS!

Sammy Nestico
AS RECORDED BY COUNT BASIE AND
HIS ORCHESTRA ON THEIR FAMOUS
"GRAND BAND" ALBUM
PRECKLE FACE - THE ROCK-SOLID
SWING CLASSIC, REISSUED BY US
AFTER IT WAS TAKEN OUT OF PRINT
BY ITS PREVIOUS PUBLISHER!

Ron Paley
AS RECORDED ON HIS "BIG BAND
JAZZ ROCKS AND SWINGS" ALBUM
DA BA DAT - FANTASTIC FUNK-Rock
SPOTLIGHTING ALTO SAX AND CRISP
SYNCOPATIONS!
A HUNK A'FUNK - DRIVING FUNK
WITH ALTO SOLO AND AN OFFICIAL
OPEN SOLO FOR DRUMS!

Bob Mintzer
AS RECORDED ON HIS "BIG BAND" ALBUM
SPECTRUM - COOL CONTEMPORARY
DRUM RIFF!
HERZ IN THE SKY - POWERFUL SALSA
WITH GREAT SECTIONS FOR A VARIETY
OF RHYTHMS AND HARMONY!
LIKE A IVFANTIL - DELIGHTFUL JAZZ
WALTZ OPUS WITH SOLOS FOR TENOR
AND TRUMPET!
MR. FUNK - CONTEMPORARY FUNK
SHOWCASING MAY RICH
SOLO OPTIONS THROUGHOUT!

Frank Mantooth
IF IT WERE A BEAUTY - FROM HIS
NEW "BIG BAND" ALBUM, THIS
FITTING BRIGHT SWING TRIBUTE TO
LOUIE BELLSON FEATURES EXCITING
SOLO WORK FOR THE DRUMMER!
MEAN TO ME - SOLID SWING TREAT
MENT OF THE FAMOUS STANDARD!
FEATURES TRUMPET AND FLUTE IN
THE SOLO SPOTLIGHT.

Jeff Jarvis
HANG TIME - FLUGELHORN FEATURE
WITH A DOUBLE SHOUT CHORUS, IN
A SOLID SWING GROOVE!

Gary Lindsay
HIP POCKET - LIVELY SWING WITH
SOLOS FOR FLUGEL AND TRUMPET, AND
A SENSATIONAL SWING RIFF!
STUDIO C - CONTEMPORARY FUNK-Rock
LIFTING SHOWSTOPPER, FEATURING A RICH
SOLO SEGMENT FOR THE DRUMMER!
EMOTIONALISMS - SPECIFIC LATIN-SWING
SHOWSTOPPER FEATURING SOLO FLUGEL
HORN THROUGHOUT AND A SOLO SPOT FOR GUITAR!

Richard DeRosa
AS RECORDED BY THE "BIG BAND"
JAZZ ORCHESTRA ON THEIR ALBUM
"SPECTRUM" FEATURING GREAT
"BIG BAND" FEATURING MANY NICE
SOLOING OPTIONS THROUGHOUT!

John Fedchock
AS RECORDED ON WOODY HERMAN'S
"BIG BAND" ALBUM
THE GREAT ESCAPE - EXUBERANT
SWING FEATURING SOLOS FOR TENOR
SAX AND TRUMPET!
WOODY'S GOLD STAR - MEDIUM BLUES
WITH HIGHER-ENERGY SHOUT CHORUS
AND SOLOS FOR BARI SAX AND MUNED
TRUMPET!

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Thirty years ago when the first Notre Dame Collegiate Jazz Festival held forth in the city of South Bend, jazz was a very healthy and vigorous period of development. There was an abundance of great artists actively creating. New things and directions seemed to be auspiciously and purposefully interlaced with great artistry in a more mainstream direction.

Archives of the University of Notre Dame

Stop By This Weekend To Catch More LIVE ENTERTAINMENT!!

A Look Back...

A Look Ahead...

A few days ago in my "Introduction to Jazz" course, part of a routine test included the playing of three tracks of Miles Davis recorded by Miles Davis in 1959 on the Columbia album Milestone. The students were asked to describe, to compare and contrast the playing of four great solo artists on that cut - Cannonball Adderley, Miles Davis, John Coltrane and Red Garland. While the students were listening to the recording, it once again occurred to me how truly wonderful and inventive jazz was and how truly great this thirty year old performance was. The artistry and individuality came through in the clean, crisp and sparkling technique of Cannonball's multi-noted spirals and tonal cascades, the swinging apertures of Red Garland's beginning and the heavy chording ending. Once again I found myself listening intently, deeply moved and thoroughly enjoying the music.

I collected the tests and returned to my office. I sat down at the desk and began to correct the papers after I flipped on a local jazz station on the radio. As I wielded the red pen, sounds began to gnaw at my consciousness ... the monodynamic, monochromatic oscillations of piano and guitar "New Age" music running on endlessly. I found myself listening intently, deeply moved and most thoroughly enjoying the music. I collected the tests and returned to my office. I sat down at the desk and began to correct the papers after I flipped on a local jazz station on the radio. As I wielded the red pen, sounds began to gnaw at my consciousness ... the monodynamic, monochromatic oscillations of piano and guitar "New Age" music running on endlessly. I found myself listening intently, deeply moved and most thoroughly enjoying the music.

Over its history the Collegiate Jazz Festival has been a relatively valid mirror of the professional jazz world reflecting the trends and changes. It has maintained a certain mainstream sanity and excellence in jazz education over the years. The more simplistic jazz-rock and pop never made it into CJF although there were and continue to be ventures into fusion. There were some "spacey" sounds in the early years (even before synthesis), but they faded along with the overly complex "third-stream" compositions. Over the years the majority of the groups at the CJF tended to return time and again to the reality of jazz, to its mainstream as it continues to flow, grow and be modified right down to the present time.

Where is jazz going today? Is there hope or room for optimism? Of course, and you'd better believe it! We've got lots of "new" talent out there - Wynton and Branford Marsalis, Terrence Blanchard and Donald Harrison. Out of the blue, the Tower of Power, The World Saxophone Quartet, Denny Gansel, Bobby McFerrin and Paquito D'Rivera. David Murray and Jon Faddis, Stanley Jordan and Jim McNeely. We've got lots of "older" musicians continuing on and developing - Chet Baker and Miles Davis, Miles Davis and Wayne Shorter, Ornette Coleman and Sonny Stitts, Denny Gansel and Red Rodney, Phil Woods and Ellis Marsalis, Herbie Hancock and Joe Zawinul, Ellis Marsalis and Jack DeJohnette. We could go on and on, but I feel that the mainstream is rich and deep as it ever was. Jazz is and can be great! Let's be careful not to redact the very rusty trends or sidetrack it into sterile cul-de-sacs. Let's hope that the CJF continues to remain a valid mirror of valid jazz. All the jazz hasn't been played yet... There is so much wonderful beauty yet to be created and we'll hear some of it this weekend.

Father George Wiskirchen, C.S.C.
The Master of Ceremonies

The Master of Ceremonies for the 1988 Collegiate Jazz Festival is Willie Coates, Jr. A native of South Bend, he has a strong musical background which includes traditional and contemporary gospel music to jazz.

Majoring in music at Ball State University and Indiana University, he has been actively involved in the music field as a producer, composer, and recording artist for the past fifteen years. In addition to his radio and television broadcasts, he has also directed and served musical productions in the Michiana area.

The staff of CJF '88 is honored to have such a vibrant personality from our community lead the thirtieth anniversary ceremonies.

Willie Coates, Jr.

BUY YOUR COPY AT THE FESTIVAL

BIG NOISE

THE UNIVERSITY JAZZ ARCHIVES

"With his finger placed firmly on the pulse of America's oldest intercollegiate jazz event, Joseph Carey has effectively documented every nuance of the Notre Dame Jazz Festival. Big Noise from Notre Dame contains 68 rare pictures that reflect every year from 1959 to 1985 in a vignette identifying the ensembles, judges, and outstanding performers. This book would be an outstanding resource for classes in jazz history, especially to help students develop historical perspectives." -The Instrumentalist

BUY YOUR COPY AT THE FESTIVAL AND GET IT SIGNED BY JOSEPH CAREY OR THE JUDGES!
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Elkhart, Indiana

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Eddie Harris

Eddie Harris was born on October 20, 1938, in Chicago, Illinois. He began his career as a singer in various Baptist churches in the Chicago area at the age of five years old, at which time he also began playing the piano by ear. In high school, Eddie diversified his instrumental talents, taking up the vibraphone, clarinet, and saxophone under the guidance of the influential black leader, C. Jermaine Wybler. As his talents improved, Eddie began playing the saxophone with a variety of bands until he was drafted into the army.

By the time he was drafted, Eddie had become proficient with a number of instruments including the saxophone, vibraphone, clarinet, trumpet, trombone, and the baritone. On the audition test for the Army Band, Eddie scored an impressive 80 out of a possible 100 and was posted to Germany where he played with a number of different Army groups. However, his tour of Europe with a jazz band of colleagues was what truly honed his skills.

Eddie has always been known as an experimentalist with instruments, often combining the distinctive elements of two or more instruments to create a new sound, such as the 'saxophone' (a tenor saxophone with a trombone mouthpiece) and a variety of combinations between the tenor saxophone and the clarinet and bassoon.

Another of Eddie's popular inventions is the reed trumpet, which is made from a modified reed mouthpiece attached to a trumpet. Eddie has also been known to use the electronics of the saxophone, working with a number of different companies on new instrumentation and amplification.

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Eddie has always been known as an experimentalist with instruments, often combining the distinctive elements of two or more instruments to create a new sound, such as the 'saxophone' (a tenor saxophone with a trombone mouthpiece) and a variety of combinations between the tenor saxophone and the clarinet and bassoon.

Another of Eddie's popular inventions is the reed trumpet, which is made from a modified reed mouthpiece attached to a trumpet. Eddie has also been known to use the electronics of the saxophone, working with a number of different companies on new instrumentation and amplification.

Mulgrew Miller

Mulgrew Miller, whose first two Latin recordings were substantially received, has thoroughly earned his status as one of the most promising tenor saxophonists in jazz. He has been featured with a number of different companies, including the American Jazz Orchestra, the Art Blakey Quintet, and the World Saxophone Quartet. His most recent recordings have been with the bands of Bob Brookmeyer, Joe Henderson, and the late Art Blakey.

Mulgrew Miller is a versatile musician who has already composed and performed with a number of different companies, including the American Jazz Orchestra, the Art Blakey Quintet, and the World Saxophone Quartet. His most recent recordings have been with the bands of Bob Brookmeyer, Joe Henderson, and the late Art Blakey.

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The Story Behind the Collegiate Jazz Festival Plaque

If you should choose to walk around Notre Dame campus someday soon, you may be surprised to see a plaque paying tribute to the University of Notre Dame Collegiate Jazz Festival. Mounted on the north side of the brick structure housing the Old Fieldhouse (more formally known as the Hesburgh Student Center), the oxidized bronze plaque is the result of a year's hard planning and labor by several hands.

The whole plaque idea got underway last February when I forwarded an autographed copy of Big Noise From Notre Dame to Father Theodore M. Hesburgh, along with note detailing a "musical dream" of mine to add something of permanence to the campus honoring the CJF—namely a plaque of some kind. To my amazement, Fr. Hesburgh not only read and enjoyed Big Noise (in one evening, no less), but took time from his busy schedule a week later to shoot back a letter of thanks that included the stunning go-ahead for the plaque project.

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University of Notre Dame Jazz Ensemble

Jazz fans at CJF '88 will be welcomed for the sixteenth consecutive year by a performance of the Notre Dame Jazz Band. The band, composed largely of non-music majors from every College at the University, has been performing on campus each year under the direction of Father George Wlskirchen, C.S.C. This year they have given concerts at the Center for the Arts and in Chicago, as well as in the Chicago suburb of Niles. The jazz program at Notre Dame includes two big bands and small groups, and is under the direction of Father George Wlskirchen, C.S.C., who has directed performing groups at all four of the CFP while involved with bands from Notre Dame High School in Niles, Illinois (The Audubons), Northwestern University and now the NDJB.

Michigan State University Jazz Band I

The Michigan State University Jazz Band I is part of the Jazz Studies Area which includes big bands, combos, improvisation, arranging and history. The MSU Jazz Band I has performed at the Montreux/Detroit Jazz Festival, Disney World, Okemos High School, and most recently the National Association of Jazz Educators National Convention in Detroit. They have made numerous appearances at the Notre Dame Collegiate Jazz Festival and have received three Outstanding Band Awards and numerous individual awards for both performance and composition.

University of Michigan Jazz Combo

Inside Out is a five-member jazz combo that formed in September 1987 as part of the new Jazz Studies program at the University of Michigan. The group has since had numerous public performances on and off campus in Ann Arbor. While its repertoire includes a variety of selections from the "standard" and modern jazz literature, (Miles Davis to Chick Corea, John Coltrane to Jeff Lorber), the group strongly emphasizes original compositions as its main source of music. With each member regularly producing new material, the group displays the varied compositional influences of its members while achieving the sense of musical unity that comes with molding new music from initial idea to finished product. The group's originality reflects its interest in the many different styles and genres of jazz (hard bop, swing, Latin, ballad) and its desire to make the most of the many musical "colors" available, using different combinations of instruments, "special effects" and silence.

North Coast

North Coast is one of several jazz ensembles that exist within the newly expanded Jazz Studies program at the University of Michigan. This 19-member student ensemble is led by new faculty member, Edward Sarath, who is also Director of Jazz Studies. The group performs a varied repertoire ranging from traditional big band (Herman, Page, Sinatra, Connors, Duke Ellington, etc.) to contemporary works by its members. In this way, the group reaches an expected audience and at the same timepek the复兴 of modern jazz as a synthesis of the many styles and influences which exist in today's music.

University of Michigan Big Band

North Coast

Massachusetts Institute of Technology Jazz Octet

The MIT Jazz Octet was formed in the fall of 1987 with members of the M.I.T. Festival Jazz Ensemble. The group's repertoire ranges from old standards (Stella by Starlight) to free music experiments (Ode to Meat) to works by currently popular jazz fusion artists (Bill Bruford, Pat Metheny). Most of the music played by the Octet is composed and/or arranged by its own members.

Celebrating Five Years of Jazz For Michiana

Congratulations to the CJF on 30 years of great jazz!!
MIT Festival Jazz Ensemble

This year marks the 25th anniversary of the MIT Festival Jazz Ensemble. Directed for the last 22 years by Herb Pomeroy, the ensemble is known for its original compositions, many of which are commissioned by the MIT Council for the Arts. This tradition continues under the direction of Jamshied Sharifi, a Boston area synthesist and composer. Jamshied, an MIT graduate, is a former member of the ensemble and has written much of the band's current library. The Festival Ensemble has been a regular participant in the Notre Dame Collegiate Jazz Festival since the 1960's, and was selected as an outstanding band in 1985.

University of Notre Dame Combo

The small group from Notre Dame performing at OF '88 is one of the ensembles which, together with the two big bands, rounds out the jazz program at the University. The group has been performing as part of the big band concerts. The members of the group are largely non-music majors and range in age from sophomores to graduate students. Their repertoire ranges from standard bop literature to contemporary and material written by group members.

Purdue University Jazz Ensemble

The Jazz program at Purdue University has grown from one band in 1974 to the present three jazz bands, the show band "American Music Review", several combos, and the studio orchestra. The Purdue Jazz Band has appeared at the prestigious Montreux International Jazz Festival (Switzerland), the Northsea Jazz Festival (Holland), the National Association of Jazz Educators Conference, the Music Educators National Conference, and the Indiana Music Educators Conference. The Purdue Jazz Band has finished their second European tour this past summer.

Aquinas College Afternoon Jazz Ensemble

The Aquinas College Afternoon Jazz Ensemble has been in existence for 15 years. The group has played at the Notre Dame, Elmhurst, and Ohio State Jazz Festivals and is the host group for the annual Aquinas Jazz Festival. The Ensemble also performs regularly at the Montreux/Detroit Jazz Festival and has backed up professionals Jiggs Whigham, Buddy Childers, Larry Nance, Mark Colby, Jim Snidero and others. The Ensemble is under the direction of Dr. Bruce Early.

Western Michigan University Jazz Orchestra

The Jazz Orchestra is the top performing ensemble representing the Jazz Studies Program at Western Michigan University. The ensemble has performed throughout the United States and Canada and at the Montreux Jazz Festival in Switzerland. WMU has been featured on 7 consecutive years in the Montreux/Detroit International Jazz Festival and is presently completing its third record album.

Central Michigan University Jazz Percussion Ensemble

The ensemble was formed, winter semester 1985, under the direction of Robert Holman, Professor of Percussion. The group has played at the Notre Dame, Elmhurst, and Ohio State Jazz Festivals and is the host group for the annual Aquinas Jazz Festival. The Ensemble also performs regularly at the Montreux/Jersey Jazz Festival and has backed up professionals Jiggs Whigham, Buddy Childers, Larry Nance, Mark Colby and others. The Ensemble is under the direction of Dr. Bruce Early.
The Eastern Illinois University Jazz Ensemble

The EIU Jazz Studies program offers a strong foundation in theory, history, improvisation, and ensemble playing. The Jazz Ensemble (under the direction of Allan Horney), the Jazz Lab Band (under the direction of Dan Goble) and the Jazz Combo led by David Champlin make up the five performing ensembles in the program. In addition, masters have access to the improvisation lab and newly developed recording studio. The program is open to qualified students by audition. Eastern's Music Department is fully accredited by the National Association of Schools of Music and offers the Bachelor of Music and Master of Arts in Music degrees. Eastern's Jazz Ensemble performs frequently on campus and tours Illinois high schools each year. Recently, they were asked to perform with Mel Torme at Sangamon State University in Springfield on May 1st. The ensemble has performed with many artists at its annual EIU Jazz Festival, and has been a frequent participant in festivals throughout the Midwest. This is the group's second visit to the CJF.

California Arts Institute Combo

The CalArts Jazz Program integrates the Jazz tradition with the newest innovations in music, encouraging students to develop their own voices as improvisers and composers. The emphasis is on advanced small group performance featuring student ensembles, internationally known faculty and guest artists, and master classes on improvisation, composition, and private instruction. The ensemble has performed with many artists at its annual CalArts Jazz Festival, and has been a frequent participant in festivals throughout the Midwest. This is the group's second visit to the CJF.

The Ohio State University Jazz Ensemble

The Jazz Ensemble at OSU has been under the leadership of Tom Battenberg since the Spring of 1970. Since then, the program has grown from one big band meeting three hours a week to three big bands, five to ten combos, and a full-fledged degree program in Jazz Performance and Composition. The ensemble has traveled across the United States and Europe, and has performed at many major jazz festivals and venues, including the North Sea International Jazz Festival, and the Keystone Kompact Jazz Club in San Francisco. Under Tom Battenberg, OSU has recorded four albums including the award-winning Adventures of Cap'n Wake-up, most recently, a live recording at the 1986 Montreux International Jazz Festival. Membership in the OSU Ensembles is not restricted to music majors.

Northern Illinois University Jazz Ensemble

Called by dizzy Gillespie "my band", included in tour Europe with Louis Bellson, and named by the late Duke Ellington as "one of the top collegiate jazz bands in the nation", the NIU Jazz Ensemble continues to gain high critical acclaim for its musicians, its directors, and the Department of Music at Northern Illinois University.

Recently the focus of considerable media attention, the NIU Jazz Ensemble has been featured on WBBM TV's news magazine "Two on Two" and in the pages of the bestselling documentary "MASH" feature was nominated for an Emmy Award. Ron McDuffe, director of the ensemble, along with Laura Littig and Ron McDuffe were recently interviewed on WJJZ by Studs Terkel, concerning the release of the group's new album, "Reflections of You." The NIU Jazz program has won significant recognition from Downbeat Magazine's "Student Recording Awards" (Dee-Bee), capturing Outstanding Performance awards in the last three years. They were awarded the "Best Collegiate Jazz Band" in the nation Dee-Bee in 1983.

William Paterson College New Jazz Ensemble

The William Paterson College New Jazz Ensemble is one of many small ensembles in the College's professional jazz degree program. The group is currently directed by Rufus Reid, Director of Jazz Studies. W.P.C. groups have performed for the National Association of Jazz Educators, the Music Educators National Conference, and for the past three years have won outstanding combo awards at the Collegiate Jazz Festival. W.P.C. Quintet was winner of the 1986 Lionel Hampton Jazz Combo Competition and was featured at the 1986 Montreux International Jazz Festival and Jack Kleinsinger's Highlights of Jazz, in New York City. Also at W.P.C. Sextet was winner of the 1986 Lionel Hampton Jazz Combo Competition and was featured at the 1986 Montreux International Jazz Festival and Jack Kleinsinger's Highlights of Jazz, in New York City.
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wishes the best to the
1988 Collegiate Jazz Festival

* *

REMEMBER TO TAKE
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**********

Guest Band: Airmen Of Note

The Airmen Of Note is the premier jazz ensemble of the United States Air Force and has been acclaimed by music critics and musicians alike as one of the finest big bands in the country. The Note's roots go back to 1942 to the late Major Glenn Miller's Army Air Corps dance band. In 1950, the U.S. Air Force created The Airmen Of Note to carry on the styles and traditions of that great band. When Hollywood filmed the Glenn Miller Story, starring Jimmy Stewart and June Allison, The Airmen Of Note was chosen to portray the original Glenn Miller Band.

Without forgetting its rich heritage, The Note has evolved into one of the most versatile and contemporary big bands in the world. Today, the band comprises 18 professionals truly dedicated to their craft. The Airmen Of Note is one of the few touring bands in the country performing jazz, and as a result, it attracts some of the finest musicians in the country.

In addition to its concert tours across the continent and performances throughout the world, the band has appeared at many of the major jazz festivals to include Monterey, Newport/Montreux, New York, Notre Dame and Wichita. Besides a busy concert, protocol and recording schedule, the band has been featured on numerous radio and television programs, the most notable being its own radio show, Serenade In Blue, and its appearances on the "Tonight Show" and the "Mike Douglas Show."

The Airmen Of Note also plays an active role in music education and has performed at various festivals and conventions including the Texas Bandmasters Association, the Music Educators National Conference, the National Association of Jazz Educators and the International Trumpet Guild. Joe Williams, Louie Bellson, Billy Taylor, Phil Taylor, Phil Wilson and Clark Terry are just a few of the many artists who have performed with The Note at these events.

The United States Air Force Band hosts a Guest Artist Series each year in Washington, D.C. Among those who have appeared in this series with The Note are Doc Severinsen, Sarah Vaughan, George Shearing, Dizzy Gillespie and Carmen McRae. Producers, directors and performers agree it is an exciting and unique pleasure to work with The Airmen Of Note. On a number of occasions, The Airmen Of Note have shared the bandstand with some of the best dance and jazz orchestras in the world -- Count Basie, Woody Herman, Ray McKinney, Ralph Flanagan, Skitch Henderson, Buddy Morrow, Myron Floren and Tex Beneke. Among the great musicians and vocalists that have worked with The Airmen Of Note are Sammy Davis, Jr., Buddy deFranco and The Four Freshmen.

America's leading jazz magazine, "Downbeat," acclaimed The Airmen Of Note as one of the bands anyone interested in big band jazz or good dance music can hope to hear today.
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Friday Evening, April 8
7:30 - University of Notre Dame Jazz Band

University Of Notre Dame, Notre Dame, Indiana
Director - Father George Wiskirchen, C.S.C.; Saxophones - Rob Guocchio, Bonnie Vitts, Ken Schwartz, Ed Greene, Mike Fulherty, Trumpets - Brian Lamb, Collin Quinlan, Paul Carrier, Brian Diffina, Robert Lechicki; Trombones - Roger Bradley, Eric Baumgartner, Carl Leeth, Thomas Vasi; Piano - Greg; Tuba - Randy Westmoreland; Guitar - Scott Tallard; Bass - Scott Slig; Drums - Paul Longbridge, Brian Doherty; Vocalist - Leslie Edwards.

8:15 - Massachusetts Institute of Technology Jazz Octet
Massachusetts Institute of Technology, Cambridge, Massachusetts

9:00 - Michigan State University Jazz Band I
Michigan State University, East Lansing, Michigan
Director - Ron Newman; Saxophones - Tim Burke, Chris Crestlison, Ken Fonte, John Ruffin ger, Tony Williams; Trumpets - Jeff Hopwood, Colleen Land, Kerry Moffit, Chad Parmelee, Joe Zenas; Trombones - Steve Filsa, Smart Goodtime, Eric Wing, Jeff Dieterle; Piano - Brad Brown; Guitar - Steve Shoha; Bass - Mike Bragg; Drums - Sam Kestenholtz.

9:45 - University of Michigan Jazz Combo
University of Michigan, Ann Arbor, Michigan
Saxophone - Denise Fear; Trumpet and Flugelhorn - Larry Niserman; Piano - Sean Jackson; Bass - Paul Kudur; Drums - Steve Carow.

10:30 - Massachusetts Institute of Technology Festival Jazz Band
Massachusetts Institute of Technology, Cambridge, Massachusetts
Director - Jamshied Sharifi; Saxophones - Ray Zepada, Hemanshu Lakhani, Forrest Bazar, Scott Miller, Scott Beasley, Trumpets - Per Cederstav, Venu Chivukula, Ali Azar, David Berners, Dave Ricks; Trombones - Dave Topping, Jason Beardsley, Mike Mitchell, Merry Huang; Piano - Eric Ostling; Guitar - Scott Liebman; Bass - Kevin Peterson; Drums - Gary Liskowitz; Vibes - Mike Herman.

11:30 - Judges' Jam
Eddie Harris - Saxophone; Jimmy Owens - Trumpet; Mulgrew Miller - Piano; Danny Gottlieb - Drums; John Clayton - Bass
Saturday Afternoon, April 9

12:30 University of Michigan Big Band (North Coast)

University Of Michigan, Ann Arbor, Michigan
Director - Ed Sarath; Saxophones - John Vana, Denise Fest, Mike Bielski, Kevin Stewart; Trumpets - Larry Nissman, Dave Scott, Darin Kelly, Chris Karl, Rusty Brand; Trombones - Tom Zagger, Tom Gibson, Dean Angermeyer, Rod Martell; Piano - Sean Jackson; Guitar - Martin Rosenberg; Bass - Paul Rardin; Drums - Steve Cowie; Percussion - J. Prater.

1:15 University of Notre Dame Combo

University of Notre Dame, Notre Dame Indiana
Alto Sax - Rob Ginocchio; Tenor Saxophone - Ken Schwartz; Trumpet/Flugelhorn - Brain Lamb; Piano - Greg O'Connor; Guitar - Scott Tallada; Bass - Scott Selig; Drums - Paul Logbridge, Brian Doherty.

2:00 Purdue University Jazz Ensemble

Purdue University, West Lafayette, Indiana

2:45 Central Michigan University Percussion Ensemble

Central Michigan University, Mt. Pleasant, Michigan
Director - Robert Holmer; Tim Thursing, Jill Ball, Rich Brihman, Doug Corella, Sue Gainforth, Todd Johnson, Jon Johnson, Ken Jury, Julie, Jackson, Brad Lowther, Joe Sagan, Dave Zerbe.

3:30 Aquinas College Afternoon Jazz Ensemble

Aquinas College, Grand Rapids, Michigan

4:15 Western Michigan University Jazz Orchestra

Western Michigan University, Kalamazoo, Michigan


Elkhart's first jazz festival, sponsored by the Elkhart Centre, has invited over 40 renowned musicians, like:

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Trombones: Al Grey, George Mason, Tom Bartlett, Mike Alexander, Bill Porter, and Bob Smith.


Banjo: Leah Bezin and Rod McDonald

Guitar: Marty Grosz and John DeFauw

Tuba: Chris Blind

Bass: Bill Hinton, Jerry Martin, Kelly Still, Mike Karoub and John Bany

Piano: Dave McKenna, Art Hodes, Ralph Sutton, Eddie Higgins, Bob Capal, John Campbell, Jim Johnson, and Don Menza

Drums: Roger Pemberton, Russ Whitman

Archives of the University of Notre Dame
Saturday Evening, April 9

7:30 Eastern Illinois University Jazz Ensemble

Eastern Illinois University, Charleston, Illinois
Director - Allan L. Hornsby; Saxophones - Doug Daniels, James Warfield, Jr., Christopher Nelson, John Richardson (clarinet, flute), Mark Stanford; Trumpets - David Champlin, Miny Monford, Blair Nuccio, Jeff Taylor; Trombones - Greg Funk; Piano - Mark Nellis; Bass - Jonathan Schwabe; Drums - Kevin Hurl.

8:15 California Institute of the Arts Combo

California Institute of the Arts, Los Angeles, California
Director - Charlie Haden; Trumpet - Ralph Alessi; Trombone - Robert Zimmerman; Piano - Michael Cimino; Bass - Kevin Wyatt; Drums - Adam Williams.

9:00 Ohio State University Jazz Ensemble

Ohio State University, Columbus, Ohio
Director - Tom Battenberg; Saxophones - Joe Polen, Debbie Borland, Ben Koen, Rick Walburn, Rich Pearson; Trumpets - Steve Wieclaw, Jeff Montgomery, Greg Longfellow, Chris Chapman, Erin Gilliland; Trombones - John Allen, Michelle Brittain, Doug Ready, Jeff Bonk; Piano - Linda Duwalder; Guitar - Jeff McCargish; Bass - Michael Rak; Drums - Louis Talamas.

9:45 William Paterson College New Jazz Ensemble

William Paterson College Of New Jersey, Wayne, New Jersey
Director - Rufus Reid; Alto Sax - Jimmy Mann, Tenor Sax - Eric Alexander, Violin - Martin Norgaard; Guitar - Chris Amelar; Bass - Joe Pelletier; Drums - Bill Stewart.

10:30 Northern Illinois Jazz Ensemble

Northern Illinois University, DeKalb, Illinois
Director - Ron Modell; Saxophones - Matt James, Ian Nevins, Bill Kublank, Tom Link; Trumpets - Brian Wils, Rob Parton, Dave Morehead, Anthony Wiggins, Bryan Miller; Trombones - Tom MacTaggart, Doug Ruh, Ryan Miller, Steve Barn, Ted Potzyka; Piano - Evan Beal; Guitar - Felton O'Bard; Bass - Larry Kohut; Drums - Al Bernoth; Percussion - Scott Friedman; Vocalist - Jon Johnson.

11:15 Guest Band: Airmen of Note
A Word from the Festival Advisor

As the advisor to the Collegiate Jazz Festival, it is with both honor and admiration I congratulate the 1988 Festival Committee. The dedication and hard work of Chairman David Thornton and his staff is evident in the success of this year's thirtieth celebration of jazz at the University of Notre Dame.

My involvement with CJF began in the 1970s as a spectator. In 1983, I was involved in the first televised production of the twenty-fifth annual festival, which later aired on Channel 34, WNIT-TV, the Michigan Public Television station. In 1985, as Assistant Director of Student Activities at Notre Dame, I became the advisor to the CJF student committee.

In working with the CJF committees, it seems the students running the festival surpass themselves each year. During the fall semester preceding the jazz festival, the committee actively begins the enormous task of organizing and planning this annual event. With the invaluable leadership of their faculty advisor, Fr. George Wiskirchen, the committee begins an undertaking involving many, many hours of their time. During the weekly meetings, the enthusiasm of the students in the production of this festival was always evident.

My congratulations to Dave Thornton and his outstanding committee. It has been a pleasure to assist the CJF and marvel at their capabilities of producing and directing the most prestigious jazz festival in the country.

Cell A. Paulsen
Assistant Director
Student Activities
Facilities and Programming
The 1988 CJF Staff enjoys its annual staff luncheon at Oktoberfest in Munich, West Germany. Not pictured are: David Thornton, who at this moment is in the "beverage" line; Kevin Keane and Mark Wiltburger, visiting the "little advertisers room"; Paul Loughridge & Brian Doherty who are phoning Domino's Pizza (aversion to German food); Ken Ceonzo, who tried to get his lasagna through Customs; Kevin Mundy, phoning SMC for Kate Kager; Ken Schwartz, Chris Denver, resting under the table (it's not jet lag).

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Fr. George Wiskirchen
Ceil Paulsen
Art Heemer
Nick Rossi
Ken Reinecke
Mark Means
Rex Rakow
Maurice Paulsen
Marie Page
Paul Pahoresky
Nancy Johnson
Louise Nye
John Monhaut
Amy Kizer
William J. Hickey, Jr.
Jim Fink
Joe Cassidy

We could not have done it without you...

From the Staff of the 30th Anniversary Collegiate Jazz Festival: Our Sincere THANKS!

Despite the fact that I am the Chairman of this year's Festival, it's not often that I get to have the last word in any dialogue; so just to get back at everybody, I took the last page of the program - now it's my turn. Before I begin, however, I would like to take this opportunity to welcome you to the thirtieth annual Collegiate Jazz Festival, and to thank you for your support. For this special anniversary year, we have set the lofty goals of providing the same great jazz as the Festival has provided in the past, reaffirming the purpose of the Festival, and turning our eyes to future directions. Since the audience will only be able to judge our progress on the first of these goals, I would like to share just what these other goals entail.

A small exposure to just what needs to be done to produce this Festival quickly shows that we have a unique obligation to two groups of people. Primarily, and at the root of the Festival's philosophy, is an obligation to the musicians who perform here. The CJF has always strived to provide a forum for the young jazz musicians of its day, in an environment where all of these musicians can learn and appreciate each others art. I must add here that Fr. George Wiskirchen has been a crucial influence in adjusting the tone of the festival to keep it effective in its goals as times have changed. Only slightly less important is our growing obligation to produce the Festival in a way which makes it enjoyable and relaxing for its audience. The festival has come to gain quite a following, and after less successful years, our audiences in the recent past have been larger than ever before. Our Festival Advisor, Ceil Paulsen, has proven to be most valuable in helping manage this aspect of the Festival in innumerable practical and innovative ways. Finally, you can see how these goals assist each other, as our audience has a wonderful impact upon the performing atmosphere of the CJF, and the high quality of the bands which consistently apply and perform here continue to draw larger and more supportive crowds. For our future, we simply hope to continue our present growth, and maintain our reputation, as we have in the past, as a unique festival responsive to both our participants and our audience.

I can assure you that during the course of this year, I had a number of choice words prepared for some of the people with whom I have worked (this may be why I should rarely have the last word). As I look back, however, I realize that I have really been only a student of the Festival, and for all that I have learned, I owe a most sincere thanks to my advisors and staff, the vendors who have gone out of their way to accommodate our needs, and the audience who has supported us so well in the recent years. I have been with the CJF for four years now, and I feel confident that I can say for myself and on behalf of the staff that we have certainly enjoyed our time with the Festival. I hope that you enjoy the weekend as much as we have enjoyed preparing it.

Sincerely,

Dave
David C. Thornton
Chairman, CJF '88
Bill Evans, formerly with Miles Davis, now performs with Mahavishnu, Elements, Michael Franks and his own TKO band. He’s also recorded with both Mick Jagger and Sheena Easton. One item he always takes with him? A Selmer sax.

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