

COLLEGIATE

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 whatever 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. On the European Tour I just finished, several classical players came up to me and asked about the horn...

MS: They were hearing something.

WS: Yeah. And I know what they were hearing. Because sometimes it feels like I can just reach out and touch the notes.

MS: Absolutely. I can play a soft ballad. It responds. I can play loud and fast. It responds. Brilliant, fat, rich sounds. It comes from the way these 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

to people and to music, and they're dedicated to bringing out the best in life throughout the world.

WS: Amen to that, Marvin. Amen to that.



things where I'd always used a flugel, 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 heard you sound like that before." I said, "Was neither." I really love this horn.

MS: So do I. My reputation as a studio player is based on versatility, and this new horn from Yamaha is the epitome of versatility. It got me to switch when I thought I never would.

WS: You're absolutely right. You know what horn I used to play. Nothing was going to make me change but one thing. A better trumpet.

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.

Walt Disney World's vacation kingdom of the world
Yamaha Band & Orchestral Instruments are featured
at the Walt Disney World Vacation Kingdom.

YAMAHA
Play the very best you can.

COLLEGIATE Jazz FESTIVAL

Table of Contents

Brief History and Festival Facts	3-5
Has All the Jazz Been Played?	9
On the Master of Ceremonies	10
Judges for CJF '88	14-15
Joe Carey: Where It All Began	16
Participating Bands	20-25
Schedule of Events	29-33
A Word from the Festival Advisor	34

CJF '88 Staff

Chairman.....	David C. Thornton.
Facilities Director.....	Paul Loughridge
Staff Supervisor.....	Ken Schwartz
Advertizing Director.....	Kevin Keane
Assistant.....	Mark Wiltburger
Applications Director.....	Kathryn Kager
Assistant.....	Ken Ceonzo
Business Manager	Mary Marchal.
Publicity Director.....	Kevin Mundy
Faculty Advisor.....	Fr. George Wiskirchen, C.S.C.
Festival Advisor.....	Ceil Paulsen
Graphic Design.....	Brian Doherty
Printer and Moral Support	Arthur D. M. Heemer

This program is the product of many late nights and shoe-string catches on the part of our staff, I would like to thank them all for their work. OCT



**The Management and Staff
of the ALUMNI—SENIOR CLUB
Congratulates Those Who
Participated in the 1988
COLLEGIATE JAZZ FESTIVAL
"Drop By For A Cold One"**

A 30TH YEAR COLLEGIATE JAZZ FESTIVAL CELEBRATION

by Joseph Kuhn Carey

How do you put a finger on an essence, a myth, a magical and mysterious spring musical rite?

How do you hold a moonbeam 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 jazzless mist surrounding South Bend to celebrate 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 full-blown, no holds-barred coming un-gium.

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 spark. 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 three 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 stirring shout of life. And what a raucous thirty-year shout 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 well-known pianist/composer Bob James have gone on to such a meteoric career if CJF judge Quincy Jones hadn't discovered and signed James' knock-out University of Michigan Trio to a Mercury Records contract in 1962? Would trumpeter Marvin Stamm (and many other North Texas State Lab Band members) have latched onto Stan Kenton's big band as quickly as they did if they hadn't caught the bandleader's eye during the 1960 festival?

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 1959 festival? Would bassist Richard Davis and drum great Philly Joe Jones have turned up on the Manhattan 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 musicians such as David Baker, Bunky Green, Larry Ridley, Mark Gridley, Dr. Warrick Carter, and Jamey Aebersold. Turn to the pop music world and you'll find scores of albums with ex-CJFers on them, musicians such as Oscar Brashear, Omar Clay, Randy and Michael Brecker, David Sanborn, Don Grolnick, and Bob James. (You can even find a CJF influence in the soul/funk/fusion of Earth, Wind & Fire because founder/drummer Maurice White and most of the horn section of the group performed together in a fiery finalist combo during CJF 1963.)

Like big bands? If you checked out the Toshiko Akiyoshi/Lew Tabackin big band of the 70's and 80's, you surely discovered several CJF exports, including trumpeter Mike Price, 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 70's and 80's aggregates without taking notice of the potent trombone and standup-and-take-notice arranging/writing of former CJF standout John Fedchock, or the Count Basie-band bass work in the mid 70's of 1973 CJF Outstanding Instrumentalist John Clayton Jr.,

or trumpeter/flugelhornist Cecil Bridgewater's improvisations in any of Max Roach's small groups of the last decade and a half, or the work of Chico Freeman, Paul Winter, Don Menza, Gary Foster, Carmell Jones, Joe Farrell and others?

Better watch out—these CJF guys are everywhere you turn.



A relic from the archives, this old photo shows pianist/composer Bob James accepting the CJF traveling trophy for Finest Jazz Group in 1962 while CJF '62 judges Quincy Jones (bottom left), Henry Mancini (upper left), and Charles Sabar (lower right) look on. Also pictured is Dr. Eugene Hall, then director of the University of Michigan jazz band (upper right).

Perhaps even more impressive than the stream of fine musicians the CJF has presented, honored, and sent out into the professional performing (as well as teaching) ranks is the way many of these musicians have returned to the festival later on as judges to critique bands and offer their knowledge to aspiring students. These returning ranks include: the late Joe Farrell (a four-time judge), Bunky Green, Billy Harper, Stanley Cowell, Jamey Abersold, Bob James, David Sanborn, Jim McNeely, Cecil and Dee Dee Bridgewater, Randy Brecker, Larry Ridley, 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't be for the money, because there has never been much of it to offer (for those who don't already know, the event is non-profit). Nor can it be just for the cuisine, although a fine meal or two can always be found in South Bend eateries. No, it's something beyond contracts, performances, hype and hoopla – something money just can't buy. It's something real, from the heart. It's something mesmerizing and inexplicable about this sort of informal jazz shindig in an unlikely locale like South Bend.

Perhaps these great men of jazz see something in the talent onstage that reminds them of 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 elixir of inquisitiveness, sensitivity, 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 gurgling water sounds and toilet flushings during a '62 CJF finals performance set. Or the Belcastro Trio's pounding of steel brake drums and piano strings with mallets in 1963? Or North Texas State's eerie "space-walk-like" student writings in the early 60's? Or the John-led University of Illinois big band's crazed 1967 antics that sent one raquous Salvation Army band-like musical contingent slouching about the auditorium while another larger group continued to cacophonize onstage? (Miraculously, the group went on to take the top band award.)

Or look at the controversy caused by saxophonist Michael Brecker and trumpeter Randy Sandke's Indiana University combo in 1968 when the group delved into a screeching rock version of Duke Ellington's "Warm Valley" during the finals and threw the best combo award up for grabs? (So shaken were the judges, they decided not to award any combo award that year at all). Or Northwestern University's periodic set-closing antics which involved sending all band members off stage at set-end to scatter out into the Stepan Center crowd in order to complete the song with a closing blast from all possible corners? Or the stunning Charlie Haden-led CalArts Jazz

Past CJF Chairmen

1959 Bill Graham
1960 Jim Naughton
1961 Dave Sommer
1962 Tom Eiff
1963 Charlie Murphy
1964 Sidney Gage
1965 Daniel Ekkebus
1966 Tony Andrea, Tony Rivizzigno
1967 Paul Schlaver
1968 John Noel
1969 Greg Mullen
1970 Ann Heinrichs
1971 Ann Heinrichs
1972 Bob Syburg
1973 Bob Syburg
1974 Ken Lee
1975 Barbara Simonds
1976 Damian Leader
1977 Mike Dillon
1978 Jim Thomas
1979 Joe Carey
1980 Stan Huddleston
1981 Tim Griffin
1982 Kevin Bauer
1983 Bob O'Donnell
1984 Bob O'Donnell
1985 John J. Cerabino
1986 Jerry Murphy
1987 Kevin Cronin

Past CJF Judges

1959 Art Van Damme, Frank Holzfiend, Charles Suber, Robert Trendler
1960 Willis Conover, Frank Holzfiend, Stan Kenton, Robert Share, Charles Suber
1961 Bill Evans, Johnny Richards, George Russell, Robert Share, Charles Suber
1962 Don DeMicheal, Quincy Jones, Henry Mancini, Robert Share, Charles Suber
1963 Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
1964 Julian "Cannonball" Adderly, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
1965 Paul Horn, Arif Mardin, Robert Share, Charles Suber, Clark Terry
1966 Don DeMicheal, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen, C.S.C.
1967 Donald Byrd, Don DeMicheal, Herbie Hancock, William Russo, Lalo Schiffrin, Robert Share
1968 Ray Brown, Dan Morgenstern, Oliver Nelson, Robert Share, Gerald Wilson
1969 Gary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Wilkens, Fr. George Wiskirchen, C.S.C.
1970 Richard Abrams, Leon Breiden, Joe Farrell, Dan Morgenstern, Ernie Wilkens
1971 Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
1972 Jamey Abersold, Willis Conover, Aynsley Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, George Russell
1973 Alvin Batiste, Joe Farrell, Jimmy Giuffre, Roy Haynes, Hubert Laws, Dan Morgenstern, Jimmy Owens
1974 Charlie Haden, Billy Harper, Roy Haynes, Dan Morgenstern, Lonnie Liston Smith, Bill Watrous
1975 Cecil Bridgewater, Dee Dee Bridgewater, Jack DeJohnette, Hubert Laws, Dan Morgenstern, Chuck Rainey, Sonny Rollins
1976 Lester Bowie, Joe Farrell, Malachi Favors, Bob James, Dan Morgenstern, Don Moye, Dave Remington
1977 Randy Brecker, Bob James, Will Lee, Bob Moses, David Sanborn
1978 Louie Bellson, Hubert Laws, John Lewis, Dan Morgenstern, Larry Ridley, Lew Tabackin
1979 Nat Adderly, Richard Davis, Buddy DeFranco, Bunky Green, Philly Joe Jones, Joe Sample
1980 Herb Ellis, Milt Hinton, Dan Morgenstern, Zoot Sims, Billy Taylor, Tony Williams
1981 Richard Davis, Joe Farrell, Mel Lewis, Jim McNeely, Dan Morgenstern, Mike Vax
1982 Frank Foster, Charlie Haden, Shelly Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor
1983 Ron Carter, Branford Marsalis, Wynton Marsalis, Jimmy McNeely, Dan Morgenstern, Tony Williams
1984 Terence Blanchard, Joanne Brackeen, Paquito D'Rivera, Danny Gottlieb, Dave Holland, Dan Morgenstern
1985 Gene Bertoncini, Stanley Cowell, Jimmy Heath, Dave Holland, Butch Miles, Dan Morgenstern
1986 Conte Candoli, Alan Dawson, Chuck Israels, Ellis Marsalis, Dan Morgenstern, Lew Tabackin
1987 Charlie Haden, Roy Haynes, Larry Dwyer, Dan Morgenstern, Red Rodney, Frank Wess

Ensemble in 1986, which performed material from the highly-regarded Ornette Coleman/Pat Metheny album "Song X" – and album that wouldn't even hit the store until two weeks after the festival!

You get the idea. Anything can happen at anytime – and invariably does. You don't just go away from a Collegiate Jazz Festival uplifted, you go away laughing out loud with fingers snapping snapping and mad colors swirling around your brain. And what a refreshing experience that is!

Without a doubt, the Collegiate Jazz Festival is many things to many people. It has continued on because, like all the really meaningful things in life, it has had a few dreamers behind it, students who coax along a vision and a sound even when it isn't popular to do so and the path may not be so brightly lit.

Perhaps such dreamers will never amount to much in the day to day machinations of life, but, in the end, they may well be the stuff of which something finer is made. And they will have some damn glorious stories to tell by a crackling fireside to rapt-eyed grandchildren about the good times had and swinging bands heard on a simple wooden Collegiate Jazz Festival stage.

The
NOTRE DAME ALUMNI
ASSOCIATION
and
STUDENT ALUMNI RELATIONS
GROUP
salute another great year
of
Collegiate Jazz
at
Notre Dame

Trustcorp



Money and More

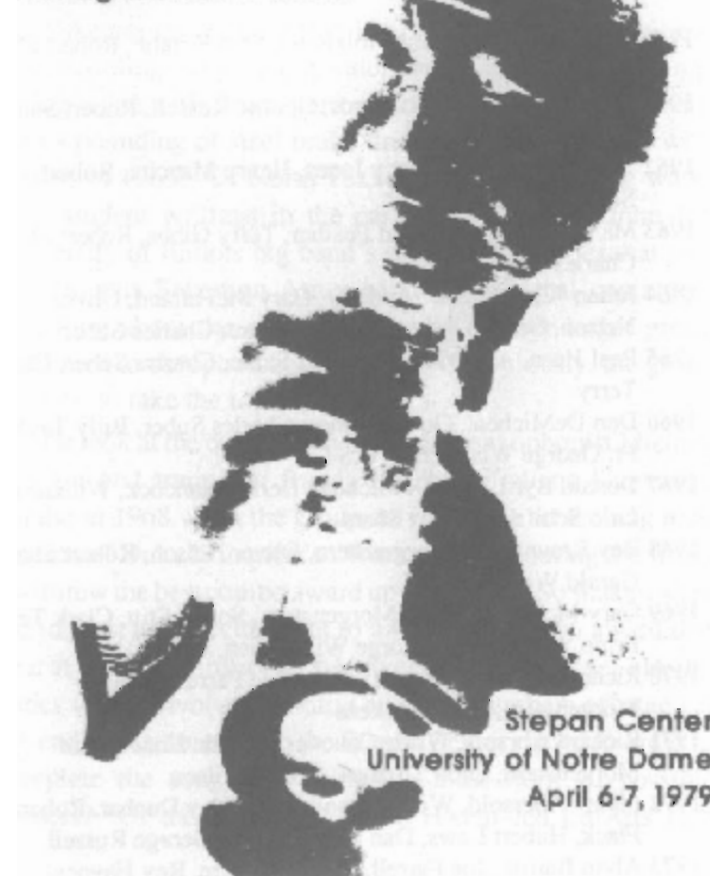
We are not only working to meet your complete financial needs. We're also doing all we can to support this community and help area businesses, neighborhoods and schools. Because after all, this is our hometown too.

LaFortune Student Center
237-54ND

Member 10/01

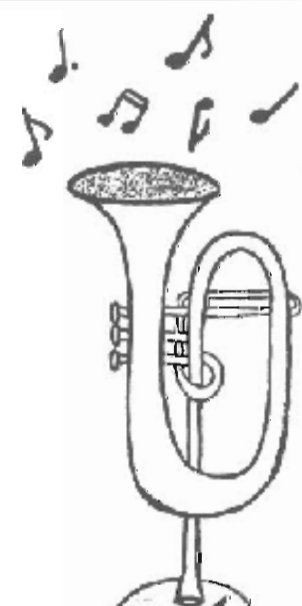


Collegiate Jazz Festival



Stepan Center
University of Notre Dame
April 6-7, 1979

APRIL 15 & 16, 1983 STEPAN CENTER
UNIVERSITY OF NOTRE DAME



Collegiate Jazz Festival
a tradition of
excellence...

Classes of 1988, 1989, & 1990

NASSER & SONS

HOME OF WORLD FAMOUS
GRAND PIANOS



Over 75 In Stock:
— STEINWAY — BALDWIN —
— KAWAI — YOUNG CHANG —

182 Dunes Plaza
Michigan City, IN 46360
879-4474

NEW CHARTS FOR ADVANCED BIG BAND

KENDOR JAZZ

Matt Harris

AS RECORDED BY BUDDY RICH BAND

HARCO SHUFFLE - MEDIUM SHUFFLE
FEATURING TROMBONE ON PREACHER-
TYPE CHANGES AND A GREAT STOP-
TIME CHORUS!

WHY BOTHER? - FAST SWING WITH
MODAL CHANGES AND SOLO SPOTS FOR
TENOR AND TRUMPET!

WINDING WAY - HIGH-ENERGY SWING
SHOWCASING TENOR SOLOIST AND THE
TROMBONE SECTION, WITH EXCITING
ENSEMBLE SHOUTS!

Sammy Nestico

AS RECORDED BY COUNT BASIE AND
HIS ORCHESTRA ON THEIR FAMOUS
"BASIE BIG BAND" ALBUM!

FRECKLE 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
SYNCOPIATIONS!

A HUNK A'FUNK - DRIVING FUNK
WITH ALTO SOLO AND AN OPTIONAL
OPEN SOLO FOR DRUMS!

Bob Mintzer

AS RECORDED ON HIS BRAND NEW
"SPECTRUM" DIGITAL RECORDING!

FRANKIE'S TUNE - POWERFUL SALSA
WITH OPEN SECTIONS FOR A VARIETY
OF ABLE SOLOISTS!

THE HEART OF THE MATTER - SPUNKY
FUNK-ROCK FEATURING TENOR AND
ALTO SOLOS & A DELICATE CHORALE!

LIKE A CHILD - DELIGHTFUL JAZZ
WALTZ OPUS WITH SOLOS FOR TENOR
AND TRUMPET!

MR. FUNK - CONTEMPORARY SHUFFLE
SHOWCASE FEATURING MANY NICE
SOLOING OPTIONS THROUGHOUT!

Frank Mantooth

IF I WERE A BELLSON - FROM HIS
NEW "SUITE YOUTH" 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 TENOR AND TRUMPET, AND
A SENSATIONAL SHOUT CHORUS!

STUDIO C - TERRIFIC OPENER! RICH
LATIN SHOWCASE FEATURING A NICE
SOLO SEGMENT FOR KEYBOARD!

COCHABAMBA - SPICEY LATIN SHOW-
STOPPER FEATURING SOLO FLUGEL
THROUGHOUT! ALSO INCLUDES A SOLO
SPOT FOR GUITAR.

Richard DeRosa

AS RECORDED BY THE MEL LEWIS
JAZZ ORCHESTRA ON THEIR ALBUM
"20 YEARS AT THE VANGUARD"!

DEARLY BELOVED - AN INNOVATIVE,
MEDIUM-SWING VERSION OF THE
GREAT STANDARD FEATURING BARI
SAX SOLO AND SAX DOUBLES ON
FLUTE AND CLARINET!

John Fedchock

AS RECORDED ON WOODY HERMAN'S
NEW "WOODY'S GOLD STAR" ALBUM!

THE GREAT ESCAPE - EXUBERANT
SWING FEATURING SOLOS FOR TENOR
SAX AND TROMBONE!

WOODY'S GOLD STAR - MEDIUM BLUES
WITH HIGH-ENERGY SHOUT CHORUS
AND SOLOS FOR BARI SAX AND MUTED
TRUMPET!



Kendor Music, Inc.

Music Publishers
Main & Grove Sts.
P.O. Box 278
Daleville, New York 14042
U.S.A.

KENDOR PUBLICATIONS ARE
AVAILABLE FROM YOUR
LOCAL MUSIC SUPPLIER!

WRITE US TO REQUEST
YOUR FREE JAZZ CATALOG
AND DEMO RECORDINGS!



WISHING THE BEST OF LUCK TO

Check out our new food bar
specials including Nachos, Subs,
Pizza Sticks, Soft Drinks &
MORE!!

THE COLLEGIATE JAZZ FESTIVAL!

**Stop By This Weekend To Catch More
LIVE ENTERTAINMENT!!**

Hours: Fri. 9:30-2:00 AM
Sat. 9:40-2:00 AM
Sun. 12:00-6:00 PM
(Notre Dame/SMC I.D. required)

A Look Back...

Thirty years ago when the first Notre Dame Collegiate Jazz Festival held forth in the old fieldhouse, jazz was in 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.

Miles Davis was expanding his quintet to a sextet and doing those wonderful Gil Evans big band recordings. He recorded his modal *Kind of Blue* in 1959. It was a time when Thelonius Monk reached the mind-boggling musical maturity of the *Brilliance* album and when Sonny Rollins was recording *Saxophone Colossus* and *The Vanguard Sessions*. Dave Brubeck and Paul Desmond were touring the colleges with the beginnings of "odd-meters" and the Oscar Peterson prowess was documented by many records and club dates. It was a time when Wes Montgomery began to record and when John Coltrane set out on his own with *Giant Steps* in 1959 and with *My Favorite Things* just around the corner in 1960. Bill Evans was leaving the Miles Davis Sextet and getting ready to record his *Village Vanguard Sessions* with Scott LaFaro in 1961. Charlie Mingus and Eric Dolphy were blazing ahead. Freddie Hubbard after having worked with Ornette Coleman on *Free Jazz* in 1960 was getting ready to play with the forever-present Art Blakey while Oliver Nelson was planning *The Blues and the Abstract Truth* for 1961. Sun Ra was making his first recordings in Chicago where Richard Abrams and the AACM were planting the seeds of the Art Ensemble of Chicago. Ornette Coleman gave us the *Shape of Jazz To Come* in 1959 while big band sounds continued to move ahead with the groups of Count Basie, Woody Herman, Duke Ellington, Stan Kenton and others.

Indeed, it was an exciting jazz world into which the CJF was born in 1959. It's interesting fun to reminiscence through those exciting times. For me it was initiated by two very recent events - a classroom test and some sounds on our local jazz radio station. I found myself thinking: "Has all the jazz been played?"

A Look Ahead...

Has All The Jazz Been Played?

A few days ago in my "Introduction to Jazz" course, part of a routine test included the playing of Straight, No Chaser recorded by Miles Davis in 1958 on the Columbia album *Milestone*...Miles Davis. 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 record, it once again occurred to me how really wonderful and inventive jazz was and how truly great this thirty year old performance was. The artistry and individuality came right through - the clear, crisp and sparkling technique of Cannonball in his "just-so-right" long and driving lines, the lyricism of Miles in his most logical and playful flowing melodies, the driving energy of Coltrane's multi-noted spirals and tonal cascades, the swinging spontaneity of Red Garland's beginning and the heavy chordal ending. Once again 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 FM radio. As I wielded the red pen, sounds began to gnaw at my consciousness... the monodynamic, monochromatic ostinatos of piano and guitar "New Age" music running on endlessly with its partial arpeggios going nowhere and saying nothing... attempts at improvisation reduced to purposeless tinkling... Musack's ultimate revenge on jazz and art. I began to notice how much of the long term programming was devoted to "New Age" and to "old age" music from 20 or 30 years ago with just a smattering of current mainstream jazz and fusion. It seems that without the "old age" contributions we indeed lived in an impoverished time. Where were the counterparts of all the wonderful, exciting and moving improvisations of the past? Where was jazz going today? Maybe all the jazz had been played!

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 as jazz education over the years has tended to imitate the best and to ignore the rest. 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 synths), but they faded along with the overly complex odd-meter pieces and the unswinging "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 Brecker Brothers, The World Saxophone Quartet, Danny Gottlieb, Bobby McFerrin and Paquito D'Rivera, David Murray and Jon Paddis, Stanley Jordan and Jim McNeely. We've got lots of "older" musicians continuing on and developing - Charlie Haden and David Holland, Miles Davis and Wayne Shorter, Ornette Coleman and Sonny Rollins, Dizzy Gillespie and Red Rodney, Phil Woods and Eddie Harris, Herbie Hancock and Joe Zawinul, Ellis Marsalis and Jack DeJohnette... We could go on and on, but I feel that the mainstream is as rich and deep as it ever was.

Jazz is and can be so great! Let's be careful not to reduce it to yuppie trends or to 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 wondrous beauty yet to be created and you'll hear some of it this weekend.

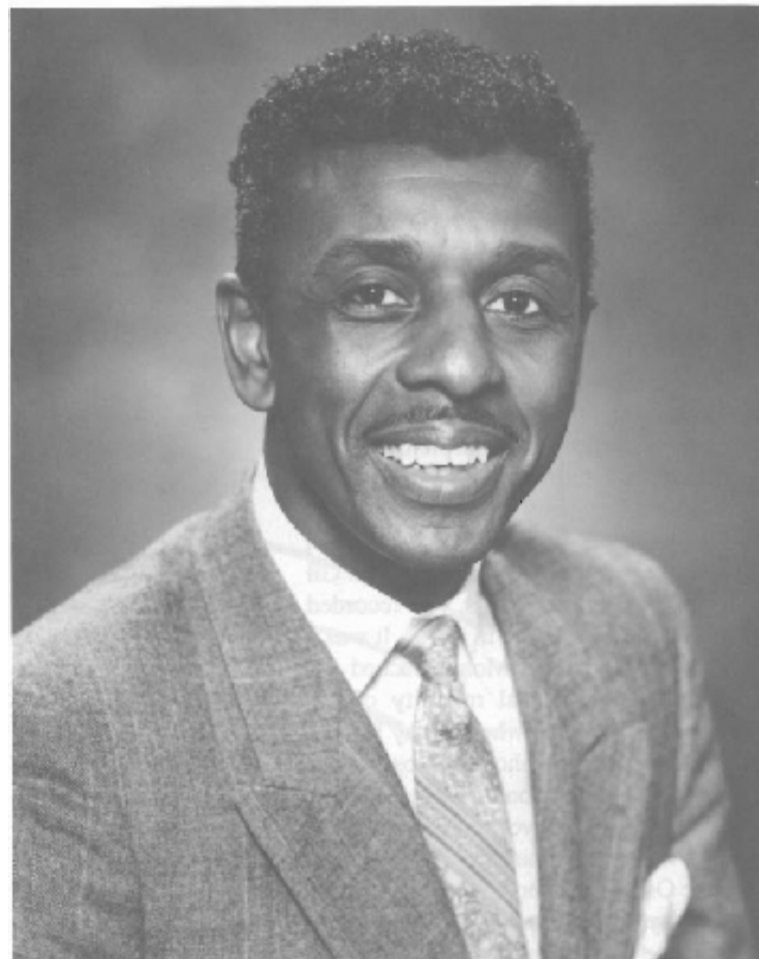
Father George Wiskirchen, C.S.C.

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 BIG NOISE BIG NOISE



"With his finger placed firmly on the pulse of America's oldest inter-collegiate 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!

Roseland
52519 US 33 N. Ph: 277-2910
At North Village Mall

World's greatest pizza.

JAZZ UP YOUR LIFE
WITH OUR PIZZA!!

\$2 OFF any size
pizza with this ad

PRO AUDIO

Your Complete P.A. Headquarters

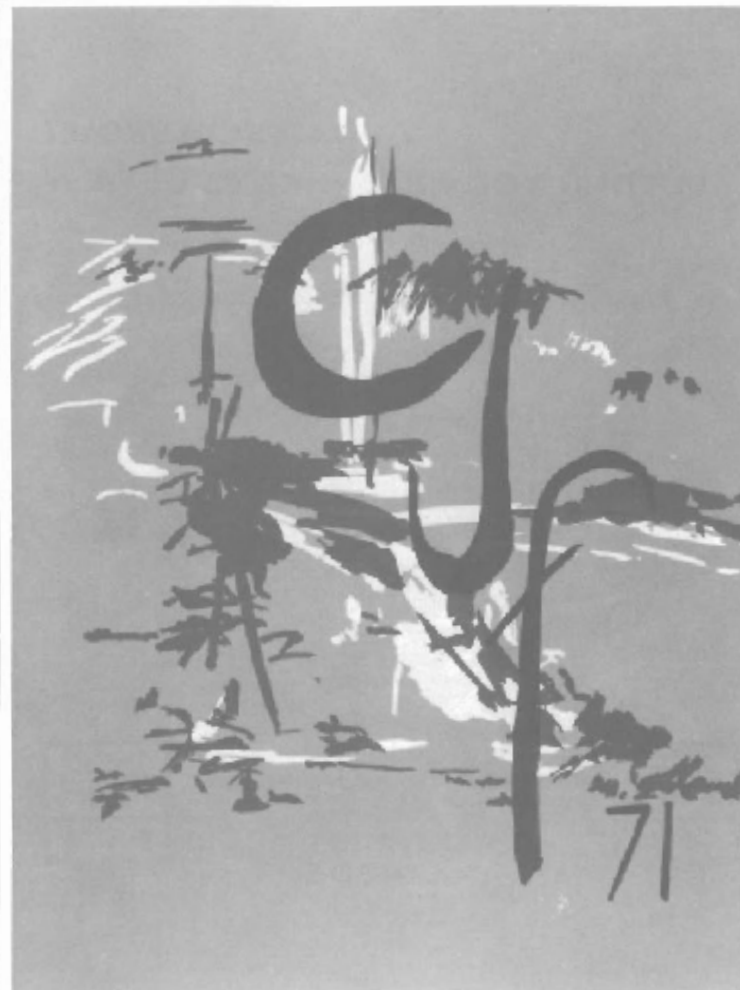
PROVIDING THE SOUND AND
MIXING SYSTEMS FOR
CJF '88

Ken Reinecke
616/677-5228

0-1640 Lake Michigan Dr., N.W.
Grand Rapids, Michigan 49504



Frank Weiss, jazz flautist, during the 1987 CJF Judges' Jam.



Cover from CJB '75 program. Who is that bearded guy?

CJB '71 cover design.

"We tested the very first of the new Crown Hand Held mics and quite frankly they were astounding."



"This industry needs companies like Crown, that pay attention and design products to help solve our problems."

The broadcast industry shares many common needs with others in the audio business, but the special needs outweigh the commonalities. For ENG, studio news, broadcast variety and entertainment, broadcasters have special problems, special needs.

Crown spends a great deal of time working with professional broadcasters at both network and local levels to develop specific products that solve the problems, meet the needs, make sense. That's why top audio pros like Ron Estes of

NBC's Tonight Show enjoys his relationship with Crown for developing and testing new products that are specifically aimed at helping him get the job done.

"We tested the very first of the new Crown Hand Held mics on the show, and quite frankly they were astounding."

"All the sonic excellence you expect from Crown is there, the new CM™ Series will definitely put Crown at the forefront of the hand held market."

Ron Estes, NBC, Burbank, California



CROWN INTERNATIONAL, INC.
1718 W. MISHAWAKA ROAD, ELKHART, IN 46517

UNFABRICATED HISTORY.

A long time ago, back when the present faculty were still little tykes and the present CJFers weren't yet a gleam, when studentry moved yearly from hall to hall, when we all had crew cuts and had to wake up, get up, and sign in at the rector's door at 6:30 a.m. (Mass checks) three days a week, the ND Class of 1960 realized the importance of jazz in our lives (I mean, Stan Kenton actually came to campus to serve as a CJF judge). We were only juniors the year the CJF was founded, but we, in our magnificent wisdom, knew "you doesn't has to be in the band to enjoy the music". Best Wishes and Congrats!!

Welcome to all the big bands and combos to Notre Dame's CJF, where all the brass are intense, all the reeds can double, and all the percussion are above average!! We thank you for your support. Keep on keepin' on!!

Congratulations to David Thornton, this year's chairperson, to Willie Coates, Jr., the 1988 Emcee, and to Kevin Keane and Art Heemer, the program book coordinators.

The Class of 1960

Ed Silliman, Haywood CA, President

Bill Killilea, South Bend, VP

Rob Keeley, Chicago, VP

Joe Thummess, Miami, FL, Treasurer

Joe Jansen, Indianapolis, Secretary



MICHIANA'S LARGEST SELECTION OF JAZZ, BLUES, AND NEW AGE MUSIC ON COMPACT DISC

Buy, Sell, or Trade Your
Used Compact Discs

Dollar Off Jazz and
Blues Every Wednesday

Special Orders Welcome

North Village Mall
U.S. 33 North
South Bend, Indiana 46637
277-5270

1909 Oak Street
East Gate Plaza
Niles, Michigan 49120
684-1601

Judges



Eddie Harris

Eddie Harris was born 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, Captain Walter Dyette. 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 bassoon. On the audition test test for the Army Band, Eddie scored a ninety-eight out of a possible one hundred 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 experimenter with instruments, often combining the distinctive elements of two or more instruments to create a new sound, as with the 'saxobone' (a tenor saxophone with a trombone mouth piece) and a variety of combinations between the tenor saxophone and the clarinet and bassoon. Another of Eddie's popular innovations is the reed trumpet, containing a modified reed mouthpiece attached to a trumpet. Eddie has also been an innovator in the use of electronics with the saxophone, working with a number of different companies on new instruments and configurations.



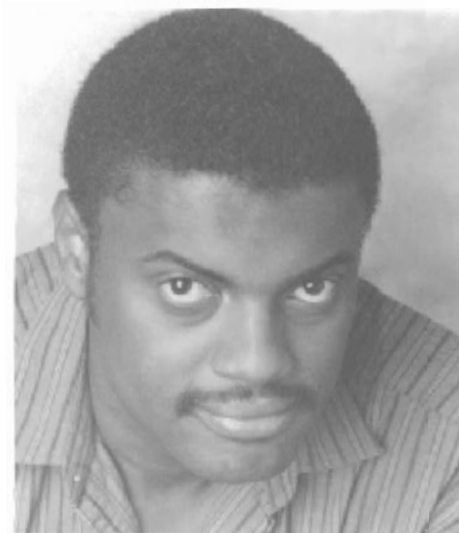
Jimmy Owens

A native New Yorker, born in 1943, Jimmy Owens graduated from the high School of Music and Art and earned a M. Ed. degree from the University of Massachusetts. He studied trumpet with Donald Byrd and with Carmine Caruso, and composition with Henry Bryant. Owens performed extensively with Lionel Hampton, Hank Crawford, Charlie Mingus, and Herbie Mann along with many other name groups in New York City. Jimmy has travelled extensively in Europe, Africa, Japan, and the Near East playing at almost all of the major jazz festivals abroad and in the U.S. He has recorded quite prolifically with his own groups and with many other popular artists.

For quite some time, Jimmy has been very concerned with the business and promotional aspects of jazz performance. He has worked on panels of the National Endowment for the Arts and on various local New York promotional councils and panels. His emphasis on the business/financial side of jazz seeks to achieve for jazz a comparable status with classical music and other arts.

Since 1969 when he established "Jimmy Owens Plus . . ." as his own performance medium, he has been devoting a great amount of time to educational work in jazz with concerts and residencies in many schools and colleges. Notable among these has been his work with the New York Jazzmobile.

Jimmy Owens brings not only superb playing credentials but also most qualified jazz teaching skills to this, his third appearance at CJF in 1988.



Mulgrew Miller

Mulgrew Miller, whose first two Landmark recordings were enthusiastically received, the 1985 debut set entitled *Keys to the City* and the following year's *Work!*, is a uniquely talented pianist, composer, and bandleader. All these abilities are even more strongly in evidence than before in his newly released 1987 quintet album, *Wingspan*.

Miller is barely into his thirties but is already a deeply experienced and mature musician with an exceptional appreciation of his musical roots, an awesome technical command of his instrument, and a full decade of playing experience with such artists as Art Blakey, Johnny Griffin, Woody Shaw, Betty Carter, Mercer Ellington, and his current leader, Tony Williams.

Born in Greenwood, Mississippi on August 13, 1955, he began playing piano at the age of six, and from childhood was involved in a broad mixture of musical styles and situations that included classical lessons, church, r&b prom gigs, and leading his own teenage dance trio. In 1973, at Memphis State University, he was first exposed to the academic and theoretical aspects of jazz, formed a friendship with another impressive young pianist, James Williams (whom Mulgrew credits with providing an early sense of direction).

Robert Palmer of the New York Times has identified Miller as "a young pianist who has been impressing his fellow musicians with accomplished, inventive, and increasingly individual playing and composing." Palmer continues, "He has an approach of his own: flowing, multi-noted, making sophisticated but sparing use of harmonic extensions and rhythmic suspensions. . . . His solos have a disciplined directness and dazzling inner dynamism."



John Clayton, Jr.

John Clayton's serious study of the double bass began at age 16 when he studied with famed bassist, Ray Brown. At age 19, Clayton was the bassist for Henry Mancini's television series, "The Mancini Generation." He left the series and completed his studies at Indiana University by 1975. Two years with jazz pianist Monty Alexander afforded him the opportunity to tour the United States and Europe, making many records with jazz artists.

This was followed by a two year involvement with the world renowned Count Basie and his orchestra. It was through encouragement from Basie and the members of the orchestra that John began developing his compositional and arranging skills. Their support prompted his contributions to the orchestra's recent Grammy Award winning record album.

It was also Count Basie who encouraged Clayton to enter the National Black Music Colloquium and Competition, which he was to later win. Shortly after this competition in 1980, Clayton auditioned for the principle bass position in the Amsterdam Philharmonic Orchestra in Holland. He worked in this capacity for five years.

Having moved back to Los Angeles in 1984, Clayton now spends his time giving recitals, composing for and co-leading the Clayton - Hamilton Jazz Orchestra, teaching at California State University Long Beach, arranging and playing bass for Nancy Wilson, performing with Monty Alexander and Jeff Hamilton, playing in studios, conducting, and composing/arranging for the WDR (radio) Big Band (Cologne, Germany).



Danny Gottlieb

Born in New York City on April 18, 1953, Danny grew up in Union, New Jersey, and began his musical career as a cello player in his local school music program. He started drum lessons at the age of 15, and while a senior in high school, he began studying with the legendary drum master Joe Morello. Danny also took lessons with big band specialist Mel Lewis, who provided many insights into the use of cymbals and coloration within a musical ensemble.

Danny enrolled in the University of Miami music department shortly after his graduation from high school. While in Miami, he gained tremendous experience performing with the many great musicians who were at the school and in the Miami area at that time, including Jerry Coker, Dan Haerle, Whit Sidner, Mark Egan, Pat Metheny, Rod Morgenstein, Ira Sullivan, Stan Samole, Steve Morse, Jaco Pastorius, Gil Goldstein, Ron Miller, and Hiram Bullock. In addition, Danny gained experience playing shows and concerts in the Miami area.

While best known for his six years with the Pat Metheny Group (with whom he recorded two Grammy Award winning albums, *Offramp* and *Travels*), Danny has recently gained much notoriety for his work with John McLaughlin and Mahavishnu, the Gil Evans Orchestra, and the group Elements, which Danny co-leads with former Metheny Group bassist Mark Egan. Danny is dedicated to the art of using acoustic drumset, percussion and electronics to their full potential.



Dan Morgenstern

Director of the Institute of Jazz Studies at Rutgers, the State University of New Jersey, since 1976, Morgenstern has been professionally active in the jazz field for some 30 years as writer, editor, teacher, producer, and consultant. The Institute is the world's largest archive of jazz and jazz-related materials, and serves as a repository and research facility. A veteran judge at CJF - first serving in 1968 - Morgenstern is the author of *Jazz People* and has been the editor-in-chief of *down beat*, *Jazz*, and *Metronome* Magazines. He has contributed to numerous jazz anthologies, reference works, periodicals and newspapers, and is a prolific writer of record liner notes, having won four Grammy Awards for best album notes. He has taught jazz history at Peabody Conservatory, Brooklyn College, New York University, and Rutgers, produced many radio and television programs, and served as a panelist and consultant to the National Endowment for the Arts' jazz program. On behalf of the Institute, he produces the 100-LP reissue series "The Greatest Jazz Recordings of All Time" for the Franklin Mint Record Society. Morgenstern is co-editor of *The Annual Review of Jazz Studies* and the monograph series *Studies in Jazz*.

GRACE HALL
INTRODUCES

The Underground

A coffee shop established
for talented students to
perform before their peers.

All Are Welcome To
Attend & Perform!!

OPEN FRIDAY & SATURDAY NIGHTS
-IN THE BASEMENT OF GRACE HALL-

Interested in performing?
Contact Pete, Rm. 512 Grace - #3767

The Story Behind the Collegiate Jazz Festival Plaque

If you should choose to walk across Notre Dame's 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 cornerstone (just northeast of the LaFortune 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 CJB--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.

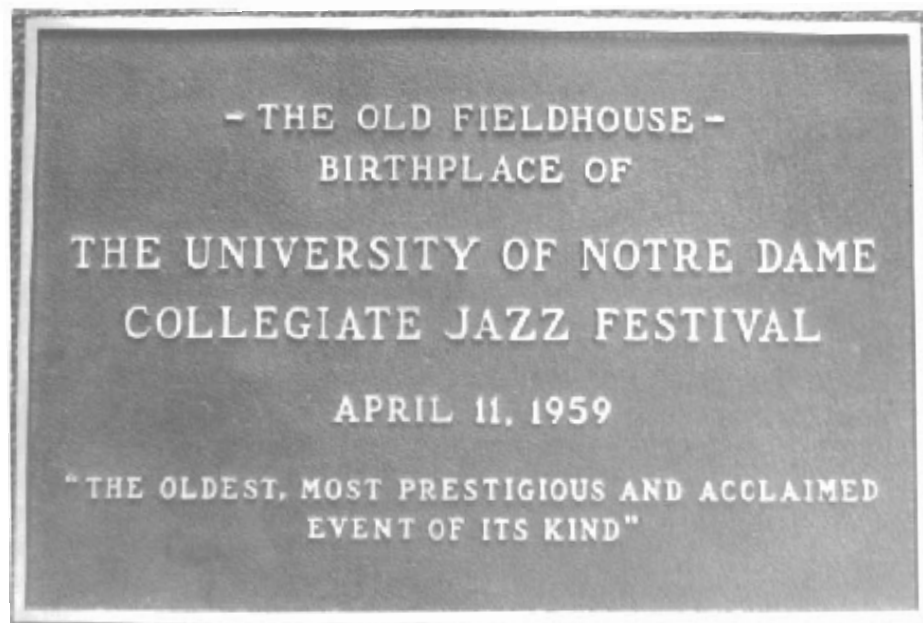


CHRISTIAN LEADERSHIP
IS FOR GROWN-UPS
LIKE YOU!

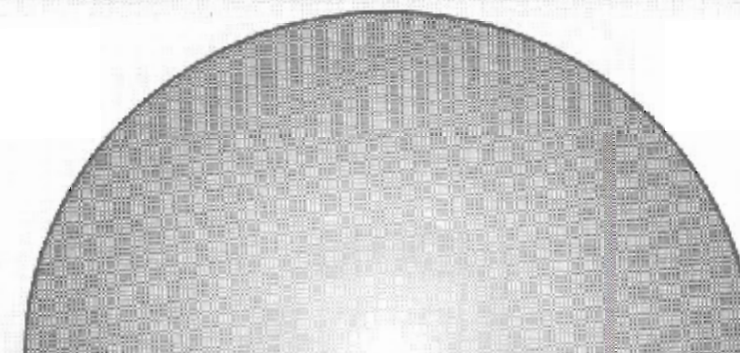
Notre Dame Knights of Columbus
supports the Collegiate Jazz Festival
and the South Bend community with
services to:

Logan Center
Corvillia Home
Women's Care Center
Diocese of Ft. Wayne (South Bend)
St. Vincent de Paul Society
Blood Bank of St. Joseph County

Come and serve with us on the
Notre Dame campus--239-7018



The Observer supports the Collegiate Jazz Festival



Observer Typesetting
Op261v61 Tyb626tting

a new age in technology has dawned at notre dame

The highest quality resumés available at the lowest price
Call 239-7471 for further information about Observer Typesetting.



ENJOY A COKE WITH YOUR CHOICE OF FOOD....

AT THE HUDDLE —

ENJOY A LARGE COKE WITH
A LEPRECHAUN PIZZA

AT THE OAK ROOM —

ENJOY A LARGE COKE WITH
YOUR HARDY LUNCH.

AT THE FACULTY/STAFF DINING ROOM —

ENJOY A LARGE DIET COKE WITH
YOUR LITE LUNCH.

DINE AT OUR CAMPUS RESTAURANTS

FACULTY STAFF DINING ROOM, Second floor, South Dining Hall
Dedicated to people who are concerned with
health and proper eating.
Open for lunch at 11:30 a.m. — 1:30 p.m.

FEATURING — LEPRECHAUN PIZZA COMPANY

Two locations on the campus of Notre Dame:
Huddle Mall - Open 11:00 a.m. to 1:00 p.m. - every day
Nite Oak — Open 7:00 p.m. to 1:00 a.m. - every day
Compare Quality and Price

CATERING SERVICE

Our reputation is innovation and creativity.
We can work your budget into an interesting program.
Call Deb, Hanna, or Tracy at 239-7859

VISIT THE OAK ROOM! Open 7:00 a.m. - 7:00 p.m., seven days a week
VISIT THE HUDDLE MALL! Open 7:30 a.m. - 1:00 a.m. every day

CAMPUS FOOD SERVICE UNITS
Operated by University Food Services
239-7253



UNIVERSITY FOODSERVICE
NOTRE DAME

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 performs on campus each year in their "Dimensions in Jazz" concert, as well as a concert for Junior Parents Weekend. This year they have given concerts at Century Center in downtown South Bend, Holland, Michigan, and Grand Rapids, Michigan as well as in the Chicago suburb of Niles. The jazz program at Notre Dame involves two big bands and small groups, and is under the direction of Father George Wiskirchen, C.S.C. who has directed performing groups at all but the first CJF with bands from Notre Dame High School in Niles, Illinois (The Melodons), Northwestern University and now the NDJB.



Michigan State University Jazz Band I

The Michigan State University Jazz Band I is part of a 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 originals reflect its interest in the many different styles and genres of jazz (funk, swing, latin, ballad) and also its desire to make the most of the many musical "colors" available, using different combinations of instruments, "special effects" and silence.



University of Michigan Big Band North Coast

North Coast is one of several jazz ensembles that exist within the newly expanded Jazz Studies program at the University of Michigan School of Music. This 19-member ensemble is led by new faculty member, Edward Sarath, who is also Director of Jazz Studies. The group performs a varied repertoire ranging from classic big-band pieces from the Woody Herman, Stan Kenton, Count Basie and Duke Ellington libraries to original, contemporary works by its members. In this way, the group reaches an expanded audience and at the same time reflects the nature of modern jazz as a synthesis of the many styles and influences which exist in today's music.

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 intent of the group is to challenge itself and its listeners with an exploration and survey of many different styles in the jazz idiom. The group's repertoire ranges from old standards (*Siella by Starlight*), to free music experiments (*Bitches Brew*), 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 first 22 years by Herb Pomeroy the band 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 CJF '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 this year's group are largely non-music majors and range in age from sophomores to graduate students. Their repertoire ranges from standard bop literature to current fusion 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 as the featured jazz group at numerous music conferences and clinics. Among the band's recent appearances are performances 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.

J. Richard Dunscomb is director of bands, and director of the jazz program at Purdue University. He is national president and international chairman of the National Association of Jazz Educators.



Central Michigan University Jazz Percussion Ensemble

The ensemble was formed, winter semester 1985, under the direction of Robert Hohner, Professor of Percussion. The very next year the group performed at the Ohio State University Jazz Festival where it received the "Outstanding Performance Award for the Combo Division" and in 1987 was chosen the "Outstanding Combo" at the Elmhurst Collegiate Jazz Festival. Individual members of the group, past and present, have received numerous "Outstanding Musicianship" awards for jazz performance. The ensemble was invited to perform at the 1987 MUSICFEST held on Chicago, Illinois. Also, the group has performed with internationally acclaimed vibist, David Friedman.



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 Nozero, 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 for 7 consecutive years at the Montreux/Detroit International Jazz Festival and is presently completing its third record album.



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 three jazz combos (led by David Champouillon, Mark Macgdlin, and Jonathan Schwabe) make up the five performing ensembles in the program. In addition, majors have access to the improvisation lab, and newly developed 16-track 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 school 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, and encourages students to develop their own voices as improvisers and composer. The emphasis is on advanced small group performance featuring student ensembles, internationally known faculty and guest artists in a busy schedule of afternoon and evening concerts. Classes on improvisation, composition, world music and private instruction are designed to meet special needs of each individual student.

The Faculty includes Charlie Haden (bass), James Newton (flute), Paul Novros (sax), David Roitstein (piano), and Peter Sprague (guitar).



A montage of past CJF cover designs.

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 travelled across the United States and Europe, and has performed in many major Jazz Festivals and venues, including the North Sea International Jazz Festival, and The Keystone Corner Jazz Club in San Francisco. Under Tom Battenberg, OSU has recorded ten albums including the award winning *Adventures of Cap'n Wake-up* and, most recently, a live recording at the 1986 Montreux International Jazz Festival. Membership in the OSU Ensembles is not restricted to music majors.



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 headed 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. A W.P.C. Quintet was winner of the 1986 Lionel Hampton Jazz Combo Competition and was featured at the Vermont Mozart Festival and Jack Kleinsinger's Highlights of Jazz, in New York City. Another W.P.C. Sextet won the Best Combo Performance award at the 1986 Fourth International Duke Ellington Study Conference.



Northern Illinois University Jazz Ensemble

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

Recently the focus of considerable media attention, the N.I.U. Jazz Ensemble has been featured on WBBM-TV's news magazine "Two on Two," and is the focus of an hour-long documentary produced by Michael Hirsch, whose making of "MASII" feature was nominated for an Emmy Award. Ron Modell, director of the ensemble, along with Louis Bellson were recently interviewed on WFMT by Studs Terkel, concerning the release of the group's new album, *Reflections of You*.

The N.I.U. Jazz program has won significant recognition from Downbeat Magazine's Student Recording Awards (Dee-Bee), capturing 8 Outstanding Performance awards in the last 3 years. They were awarded the "Best Collegiate Jazz Band" in the nation Dee-Bee in 1983.





The Hall President's Council wishes the best to the 1988 Collegiate Jazz Festival

REMEMBER TO TAKE

THE BUZZ BUS

ON FRIDAY AND SATURDAY NIGHTS



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 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, Detroit/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 *Mike Douglas Show*.

The Airmen Of Note also plays an active role in music education and has performed at various festival 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 McKinley, Ralph Flanagan, Skitch Henderson, Buddy Morrom, Myer Davis and Tex Beneke. Among the great Musicians and vocalists that 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."




**World's Largest Selection
of Instruments and Accessories**

**Woodwinds • Brasswinds
Percussion • Strings**

**THE WOODWIND
& THE BRASSWIND**

50741 U.S. 33 NORTH
SOUTH BEND, IN 46637
1-800-348-5003
Indiana 1-800-321-8391

All Major Brands At Our
Famous Discount Prices.
Nationwide Rental Plan
Available At Superb Prices.
CALL OR WRITE
FOR FREE CATALOG
Please Specify Woodwind,
Brass, Percussion, Strings



**THE MORRIS INN
OF NOTRE DAME**

Celebrates the 30th year of the

Collegiate Jazz Festival

Fine tablecloth dining serving
Breakfast, Lunch, and Dinner

Fresh seafood nightly

Reservations 234-0141

**CRAIG RIDOUT
PIANO TUNING & REPAIR**

"The Musician's Choice"

***** Serving All Makes *****
***** Full Time Since 1978 *****



SPECIALIZING IN:
CONCERT & PERFORMANCE TUNING • IN HOME TUNING & REPAIR
ANTIQUE & USED PIANO REPAIRS • APPRAISALS

"Quality Service at Reasonable Rates"

Call 8 AM - 9 PM
"Please Leave Message"
(219) 255-9810

**P. O. Box 44
Osceola, IN 46561-0044**

Mr. Ridout will be tuning the piano used for CJF

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 Ginocchio, Bonnie Viens, Ken Schwartz, Ed Gomez, Mike Huberty; Trumpets - Brian Lamb, Collin Quinn, Paul Carrier, Brian DiBona, Robert Lecinski; Trombones - Roger Bradley, Eric Baumgartner, Carl Loesch, Thomas Vasti; Piano - Greg; Tuba - Randy Westmoreland; Guitar - Scott Tallarida; Bass - Scott Slig; Drums - Paul Loughridge, 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 Creviston, Ken Foerch, John Noffsinger, Tony Williams; Trumpets - Jeff Hopwood, Colleen Land, Kerry Moffit, Chad Parmelee, Joe Zenas; Trombones - Steve Fitts, Stuart Goodburne, Eric Wing, Jeff Dietrich; 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 Fest; Trumpet and Flugelhorn - Larry Nissman; Piano - Sean Jackson; Bass - Paul Rardin; 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 Buzan, Scott Miller, Scott Beasley; Trumpets - Per Cederstav, Venu Chivukula, Ali Azar, David Berners, Dave Ricks; Trombones - Dave Topping, Jason Beardsley, Mike Mitchell, Harry Hwang; Piano - Eric Ostling; Guitar - Scott Lichtman; Bass - Kevin Peterson; Drums - Gary Leskowitz; 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, David Sayres, Mike Bielski, Kevin Stewart; Trumpets - Larry Nissman, Dave Scott, Darin Kelly, Chris Karl, Rusty Brand; Trombones - Tom Zugger, Tom Gibson, Dean Angermeier, Rod Martell; Piano - Sean Jackson; Guitar - Martin Rosenberg; Bass - Paul Rardin; Drums - Steve Carow; 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 Tallarida; Bass - Scott Selig; Drums - Paul Loghrige, Brain 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 Hohner; Jim Armstrong, Jill Ball, Rich Brinkman, Doug Corella, Sue Gainforth, Todd Johnson, Jon Johnson, Ken Jury, Julie Jackson, Brad Lowman, Bob 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



JULY 9 & 10

Jazz...just the way you like it. Cool. Hot. Brassy. And mellow.

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

Trumpets: Red Rodney, Doc Cheatham, Snookie Young, Wild Bill Davison (cornet), Bobby Lewis, Paul Klinger, and Mike Bezin.

Trombones: Al Grey, George Masso, Tom Bartlett, Asley Alexander, Bill Porter and Bob Smith.

Reeds: Buddy DeFranco, Chuck Hedges, Franz Jackson, Kim Cusack, Bill Findlay, Ritchie Cole, Buddy Tate, Bud Freeman, Eric Schneider, Don Menza, Roger Pemberton and Russ Whitman.

Banjo: Leah Bezin and Rod McDonald.

Guitar: Marty Grosz and John DeFauw.

Tuba: Chris Stind.

Bass: Milt Hinton, Jerry Martin, Kelly Sill, Mike Karoub and John Bany.

Piano: Dave McKenna, Art Hodes, Ralph Sutton, Eddie Higgins, Bob Opal, John Campbell, Joe Johnson, and Jim Dapogny.

Drums: Gus Johnson, Rusty Jones, Jerry Coleman, Butch Miles and Wayne Jones.

Vocalist: Carol Leigh

You'll be treated to great group action, too. West End Jazz Band, Dapogny's Chicago Jazz Band and the Chicago Rhythmmakers will perform. Many of the invited musicians will play in a "Tribute to Basie" and the "Eddie Condon Memorial Band."

The premier Elkhart Jazz Festival will take place in five convenient downtown locations: Island Park, Elco Theatre, Midway Motor Lodge, Midwest Museum and the new Elkhart Civic Plaza.

The Elkhart Jazz Festival. It promises to be the musical event of summer '88.

Tickets may be ordered by mail, Elkhart Centre, Inc., 616 S. Main St., Elkhart, IN 46515 or by calling Elkhart Centre (219) 295-8701.

Patron Ticket: \$60. Includes reserved seating at Island Park, Elco Theatre and Midway Motor Lodge. Provides admission to Friday, July 8, events and entitles you to be listed in the official program guide.

All Session Ticket: \$20. Permits you to attend all events on July 9-10, but no reserved seating.

Single Session Ticket: \$8. Individual advance tickets can be purchased for any of these sessions: Saturday, July 9, Session #1, 11am-4pm; Saturday, July 9, Session #2, 8pm-1am; and Sunday, July 10, Session #3, 11am-3pm.

Bless them all.



Danny Davis



Larry McWilliams



Haas Thomas



Kenny Baker



Harold Lickerman



Pat Hancox



Dr. John Lelensing



Jack Walrath



Conte Candoli



John McNeil



Aek van Rooyen



James Biddlecome



Ira Sullivan



Red Rodney



Pat Harrison

Blessing

The Blessing Company has an outstanding relationship with these and other prominent musicians. In our almost 80 years, we've learned that lasting relationships are built on mutual respect, sincerity, and the pursuit of high standards. We're proud of our association with these players, and flattered that they have chosen Blessing.

B.S. Blessing Inc. • Elkhart, Indiana, U.S.A.

Saturday Evening, April 9

7:30 Eastern Illinois University Jazz Ensemble

Eastern Illinois University, Charleston, Illinois

Director - Allan L. Horney; Saxophones - Doug Daniels, James Warfield, Jr., Christopher Nelson, John Richardson (clarinet, flute), Mark Stanaford; Trumpets - David Champouillon, Monty Montfort, Blair Nuccio, Jeff Taylor, Joe Tignor; Trombones - Greg Funk (bass) Chuck Hass, Carl Hose, William Pertersen; Piano - Mark Maegdlin; Bass - Jonathan Schwabe; Drums - Kevin Hart.

8:15 California Arts Institute Combo

California Institute of the Arts, Los Angeles, California

Director - Charlie Haden; Trumpet - Ralph Alessi; Trombone - Robert Zimmerman; Piano - Michael Cain; Bass - Kevin Wyatt; Drums - Adrian 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 Duawalder; Guitar - Jeff McCargish; Bass - Michael Rak; Drums - Louis Tsamous.

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 Kotrba, Dave Kublank, Tom Link; Trumpets - Brain Wis, Rob Parton, Dave Morehead, Anthony Wiggins, Bryan Miller; Trombones - Tom Mac Taggart, Doug Ruhs, Ryan Miller, Steve Bain, Ed Partyka, Piano - Evan Rea; Guitar - Felton Offard; Bass - Larry Kohut; Drums - Al Broholm; Percussion - Scott Friedman; Vocalist - Jon Johnson.

11:15 Guest Band: Airmen of Note

Odyssey Lighting

STAGE LIGHTING—FOLLOW SPOTS

Providing the lighting
for CJF '88

4073 LAKE MICHIGAN DRIVE
GRAND RAPIDS, MICHIGAN 49504
MARK W. MEANA
(616) 453-8156

**St. Mary's College
Student Government
proudly
sponsors the
Collegiate Jazz
Festival '88
"Best Wishes"**

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 1970's as a spectator. In 1983, I was involved in the first tele-vised production of the twenty-fifth annual festival, which later aired on Channel 34, WNIT-TV, the Michi-ana 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. Dur- ing the weekly meetings, the enthusiasm of the students in the production of this festival was always evi- dent.

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.

*Cecil A. Paulsen
Assistant Director,
Student Activities
Facilities and Programming*



Lori Carter sets her way to Notre Dame's only Distinguished Performance Award in the 1987 CJF competition.

STOP! LOOK! LISTEN!

laugh cheer participate soothe radiate walk restore reason improve illuminate ponder support hum cry applaud move hope consider fantasize emerge dance boogie listen laugh chuckle giggle roar sense feel act converse exercise walk run jog dream fantasize emerge liberate calculate amend kindle discover nourish imitate bellow gripe harmonize

U93FM **15 COUNTRY WNDU-AM** **16 WNDU-TV**

SING SING SING



Framed by his drummer, tenor saxophonist Gary Berg leads the UW Quintet from the University of Minnesota to the best group title in the 1959 Midwest CJF.



The 1988 CJB Staff enjoys its annual staff luncheon at Oktoberfest in Munich, West Germany. Not pictured are: David Thomson, 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 couldn't get his lasagna through Customs; Kevin Mundy, phoning SMC for Kate Kager; and Mary Marchal, Ken Schwartz, & Chris Denver, resting under the table (it's not jet lag).

Fr. George Wiskirchen

Ceil Paulsen

Art Heemer

Nick Rossi

Ken Reinecke

Mark Meana

Rex Rakow

Maurice Paulsen

Marie Page

Paul Pahoresky

Nancy Johnson

Louise Nye

John Monhaut

Amy Kizer

William J. Hickey, Jr.

Jim Fink

Joe Cassidy

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

*We could not
have done it
without you. . .*

COLLEGIATE JAZZ FESTIVAL

The Last Page, Some Random Notes, Looking Forward through the Past

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 CJB 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 CJB, 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 CJB 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. Thomson
Chairman, CJB '88

Bill Evans, musician, composer, producer and Selmer clinician. In-session with Danny Gottlieb, clinician/endorser for Ludwig drums.



The Selmer (USA) Professional Sax. In with the best.

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.

"I've always played a Selmer, from vintage tenors to this new (USA) Professional. The 'feel' of my new tenor, however, is the best yet. Its comfortable key placement, quick action and excellent response give me complete freedom to play over the entire range of the horn."

Bill's choice can be yours, too. Why not visit your Selmer dealer and try the new (USA) Professional Saxophone today? Available in Alto (Model 162) and Tenor (Model 164).

Selmer®



Model 164 Selmer (USA) Tenor Saxophone. For a free saxophone catalog write: Sax Catalog, Box 310, Elkhart, IN 46515.