

Jacksonville Festival '86

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PROGRAM

OCTOBER 9-11

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JAZZ FESTIVAL

1986 Schedule

Thursday, October 9

4th Annual Great American Jazz Piano Competition
6 pm in the Florida National Pavilion

2nd Annual Jacksonville Jam Follows Piano Competition in the Pavilion

Friday, October 10

Dixieland Festival
7 pm in Metropolitan Park

Festival Benefit Party
6:30 pm at Civic Auditorium Exhibition Hall

Saturday, October 11

Jacksonville Jazz Festival "Super Saturday"
12 hours of non-stop jazz and fun begins at 10:30 am in Metropolitan Park

- 10:30 am - Pili-Pili featuring Sterling Bailey
- 11:00 am - Special EFX
- 12:15 pm - Spyro Gyra
- 1:25 pm - Checkmate
- 1:45 pm - Robert Conti Group
- 2:50 pm - Jazz Piano Competition Winner
- 3:10 pm - Flora Purim and Airto
- 4:15 pm - First Coast System
- 4:35 pm - Gerry Mulligan
- 5:40 pm - Wingtips
- 6:00 pm - The Count Basie Alumni Band
- 7:00 pm - Lindsey Sargeant Trio
- 7:20 pm - Branford Marsalis
- 8:25 pm - St. Johns River City Jazz
- 8:45 pm - Rare Silk
- 9:50 pm - First Street Jazz
- 10:15 pm - Miles Davis

"Super Saturday" will end with a spectacular fireworks grand finale.

Activities in Park on Saturday

First group begins at 10:30 am, last performance at 9:45 pm followed by fireworks display. During the day, festival-goers can select from over a dozen different foods and beverages or shop the Festival Market for crafts and novelties. Back this year again will be the Kid's Tent, with a full day of hands-on fun and entertainment for the younger set, and the Mom's Tent, a place for parents to rest, change a diaper or nurse a baby. Boaters are again welcome to tie up at the 850 feet of free dock space on a first arrival basis. No coolers, food or drink allowed in park.



OFFICE OF THE MAYOR

No other cultural event held in Northeast Florida compares with the Jacksonville Jazz Festival in stature and prestige. Indeed, no other event has brought, in seven short years, such international recognition to our city.

Over the years, the name and location of the festivals have changed, but not the spirit and enthusiasm behind them. WJCT has carried on a tradition initiated by the city, and each year the music, the food and the togetherness get better. It takes hundreds of volunteers and dozens of sponsors to put on such a spectacular event, but it still doesn't cost a penny to come and hear the finest jazz musicians in the world... in person!

I am proud to have played a role in creating the Jazz Festival. May it continue to focus a spotlight on Jacksonville and bring many



hours of listening pleasure to citizens and visitors alike for many decades to come.

Sincerely,

Mayor



HOUSE OF REPRESENTATIVES WASHINGTON, D. C. 20515



The Jacksonville Jazz Festival symbolizes the very essence of why Jacksonville is the fastest growing city in the Sunbelt's fastest growing state.

The people of North Florida know how to work together and have fun doing it.

As Honorary Festival Chairman, I'm proud to be associated with what has become one of the world's greatest celebrations. Welcome to those of you who have traveled long distances to be here, as well as those who live nearby. You have before you the experience of a lifetime.

This massive musical event is made possible by generous corporate donations, and by more than one thousand volunteers who work unselfishly to keep the festival free.

You have a combination that can't be beat: an exciting line-up of jazz stars set in one of America's most beautiful parks. Thank you for allowing me to be a part of this outstanding event.

Sincerely,

Honorary Chairman



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JACKSONVILLE JAZZ '86

By Vic DiGenti

An Explosion Of Great Jazz Lights Up The Florida Sky

Prepare for an incredible display of jazzy pyrotechnics during the 1986 Jacksonville Jazz Festival. Always spectacular, this year's event promises to knock the socks off even the most jaded jazz fan with three days of sizzling entertainment.

The seventh annual Jacksonville Jazz Festival is an exciting opportunity to experience the hottest forms of jazz, taste the wonderful variety of food, visit the Festival Market, the Kids' Tent or simply relax in the beautiful riverfront park.

WJCT, which produces and manages

the Jacksonville Jazz Festival, will be taping many of the performances for production of a one-hour television special. The program will be distributed nationally by the Public Broadcasting Service (PBS), and later will be seen internationally.

This year's Festival reflects the changing face of jazz with performers from mainstream and contemporary jazz. Already enjoying a reputation as one of the largest totally free jazz festivals in the world, this year's Festival will include many activities including the Fourth Annual Great American Jazz Piano Competition, the Jacksonville Jam, the Dixieland Festival, the Fifth Annual Benefit Party and Saturday's marathon of jazz.

Festival Director Dan Kossoff said that although the Jacksonville Jazz Festival is relatively young, it has attracted the favorable attention of musicians, the media and fans alike, some who come hundreds of miles to attend the festivities.

"I would proudly compare our Festival with any in this country," Kossoff said. "The quality of talent, the variety of our activities and the beauty of our Festival site is without parallel."

Jacksonville Jazz Festival '86 begins officially on Thursday, October 9 with the Fourth Annual Great American Jazz Piano Competition in the Florida National Pavilion. Cast your vote along with the judges as five finalists compete in this search for the best undiscovered jazz pianist in America.

The competition begins at 6:00 p.m., but the Pavilion will be open for seating at 5:00 p.m. with both food and beverages available for purchase. Judges for the competition are: Dan Morgenstern, director of the Institute of Jazz at Rutgers, Lindsey Sarjeant, Florida A&M University director of Jazz Studies, and George Wein, professional jazz pianist and producer of jazz festivals throughout the world.

After the competition winner is announced, the Pavilion comes alive with the swinging sound of the Second Jacksonville Jam kicked-off by George Wein and Lindsey Sarjeant. Festival musicians will join in for an enthusiastic jam session of pure improvisational jazz that should continue long into the night.



Branford Marsalis, Flora Purim and Airtio will perform at Metropolitan Park's Jazz Festival.



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JAZZ '86

Feet will be tapping Friday night as the ever-popular Dixieland Festival takes over Metropolitan Park. The Dixieland Festival starts at 7:00 p.m., but park gates open at 6:00 p.m. along with food and beverage concessions.

The legendary Dukes of Dixieland headline the evening with their rousing style of New Orleans Jazz. They'll be joined by the Don Thompson Sunshine Band, the Banjo Kings and the Coconut Manor Orchestra.

While Dixieland lovers enjoy their free concert under the stars, another party will be taking place in the Civic Auditorium Exhibition Hall. The Gala Festival Benefit Party called "the best party of the year," helps to keep the Festival free and offers one of the most incredible nights of entertainment imaginable.

Patrons will enjoy the music of the Dukes of Dixieland, a sumptuous dinner prepared by three of New Orleans' finest chefs, entertainment by the "king of the one-liners" — Henny Youngman, and dancing to the Count Basie Alumni Band.

Saturday explodes with more music than ever before — twelve continuous hours of superstar jazz.

Of course, the park's 850 feet of dock space will be available for boaters to tie up on a first-arrival basis.

Now for the stars: Headlining Saturday's jazz explosion is the man who shaped a generation of creative musicians — Miles Davis. Hailed as one of the all-time great trumpeters, Davis will weave his special brand of musical magic to close out the Festival Saturday night.

Other stars scheduled to perform Saturday include multiple Grammy-winning saxophonist Gerry Mulligan and the Gerry Mulligan Quartet, the Count Basie Alumni Band, consisting of many of the finest musicians from the Count's original band; fusion favorites Spyro Gyra; fiery Brazilian songstress Flora Purim and her percussionist husband, Airto; the Robert Conti Group; two-time Grammy nominees, the vocal jazz group Rare Silk, the Branford Marsalis Quartet and rounding out the day is another hot contemporary band, Special EFX.

Also appearing on "Super Saturday" will be Checkmate, the Lindsey Sarjeant Quartet, Pili-Pili featuring Sterling Bailey, the winner of the Jazz Piano Competition, the St. Johns River City Jazz Ensemble, 1st Street Jazz and Wing Tips.

The traditional fireworks display marks the end of Jacksonville Jazz Festival 86, and brings down the curtain on this extraordinary salute to America's most unique art form.

JT

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By Pamela C. Willoughby

JAZZ IN JACKSONVILLE'S PAST

The 1986 Festival Marks One More In A Long List Of Great Jazz Performances Here

Somewhere amidst the ever-popular throbs of disco, twangs of country, and cries of rock, there exists an alternative sound.

That alternative sound is jazz. And for three days of the year, the Bold New City of the South plays the role of the

most hospitable host. The annual Jacksonville Jazz Festival brings together some of the finest musical talents that the world of jazz has to offer. It also draws together the most versatile listening audience that the city could ever assemble. Since the first event took place in 1980, the anticipation

of jazz enthusiasts who await this gala occasion grows stronger every year. Each event has been more jubilant than the one before, and the 1986 Jacksonville Jazz Festival is destined to follow suit.

Yet in contrast jazz entertainment is quickly becoming a rarity within these same city limits.

It wasn't always this way.

In the 30s Jacksonville was a popular stop for some of the hottest jazz artists of that time. Jazz thrived — even though it was divided by the segregational practices of that era. This was a time when blacks gained entrance into certain entertainment establishments only if they were employees — or the *entertainers*. The beaches were segregated. Neptune and Atlantic beaches were reserved strictly for whites and so was the jazz hot spot, the Atlantic Beach Hotel. It was located near the corners of Atlantic Boulevard and First Street and was visited by the likes of Benny Goodman and Glenn Miller. There was also Ed Compton's swingin' Jacksonville Beach pier, where in 1937, Louis Armstrong came in with Billie Holiday. Jimmy Lunceford, who had one of the greatest dance bands at that time, performed there. So did Cab Calloway. It was at this place that Johnny Hodges, of the Duke Ellington Orchestra, brought on the popularity of "The Sunny Side of the Street."

In town, Broad Street posed another boundary. For many years, the Florida Theatre, on one side, presented performers like Woody Herman, Stan Kenton, and Tommy and Jimmy Dorsey, among others. But blacks were not granted admission. Meanwhile, Ashley Street, on the other side, provided plenty of jazz entertainment for blacks.

Buddy Pitts, secretary and treasurer of the Musicians Association of Jacksonville, recalls a bit of history. "I think the first Two Spot club was on Ashley Street. Chick Webb, Ella Fitzgerald, and Mary Lou Williams all did one night stands there."

A very elaborate Two Spot club was opened by James "Charlie Edd" Craddock on Christmas Day of 1940. It was located at Moncrief Road and 45th Street, where a public school now stands. The club's dance floor had a capacity of 2,000, while



In the 30s, the Florida Theatre was a jazz hot spot.

HISTORY

the main floor and mezzanine floor seated 1,000 more. According to "The Crisis" pictorial magazine of January 1942, it was "the finest dance palace in the country owned by a Negro, and the mecca of all in the vicinity seeking entertainment and relaxation." Craddock booked only the classiest of jazz performers.

Jacksonville's jazz stamina continued strong throughout the 40s and 50s. In addition to the Florida Theatre, Two Spot clubs, and beaches activities, there were places like the Silver Moon. It was a house of jazz that was topped with a magnificent roof garden, located at Atlantic Boulevard and Art Museum Drive. Manuel's, which was on Ashley Street, was known for bringing to its stage the greatest jazz singers ever to come out of New York. Max's Half Dollar was another of the city's jazz havens. So was Weaver's Pine Inn.

Even in the 60s, during the brisk introduction of "rock n' roll," Jacksonville had a lot of jazz going on. The luxurious Two Spot had transformed into The Palms. Teddy Washington, one of Jacksonville's foremost jazz musicians, remembers, "The Palms was the place in the early 60s. Count Basie, Earl "Fatha" Hines, Dinah Washington, Billy Eckstine, and Sarah Vaughn all made regular stops. Lionel Hampton had Quincy Jones in his band then.

"In 1962, Club Monty's West Inn was another place. It was a nice jazz club and Monty did good." It's still on St. Johns Avenue, but Monty is gone and so is the live jazz entertainment. "In 1963 the happening spot was Bobby Glenn Liquors," said Washington. This was at the current site of the Northside's Silver Star package shop. Washington added, "Jazz never really kept still. It moved from one part of the city to the other. There was more music

Dizzy Gillespie was part of the 1982 Festival.



The Excelsior Brass Band marches during Jazz Festival '82.

then than there is now."

Pitts smiled as he related this story. "In 1963 my small group played at the Hilton during some gubernatorial event. I was told I had to put Lionel Hampton in the contract, and that he must play with my band — or else. I was thrilled. Nice things like that happened. We've had so many good bands come through Jacksonville."

International jazz recording artist, Robert Conti, first came to Jacksonville in 1966. He describes a fabulous jam session that was hosted by Gene White each Thursday night in the Edgewood Lounge of a Jax liquor store. It was a very sophisticated atmosphere.

WRHC (now WZAZ) was the radio station. Abram King was the man. Each evening after midnight, King catered to the whims of Jacksonville's jazz buffs. His name was in the vocabulary of all who loved the music.

The biggest dissipation of Jacksonville's jazz scene occurred during the late 60s and early 70s. The Palms was gone. Rock n' roll flourished. Disco took over the night club scene. WRHC became WERD. Many of Jacksonville's jazz supports collapsed.

In the 70s, jazz was at the Monterey, a private club. Washington reminisces, "Everybody got together there, and we'd jam all night long." The restaurant Applejacks booked some jazz acts. Duke Ellington played at Jacksonville University's Swisher Gymnasium on March 7, 1974. A recording of that performance is in the college's library, and the label reads, "possibly the last tape that was made by Ellington before his death on April 24, 1974."

Bob Merendino, owner of Riverside Liquors and Lounge, recently closed the part of his establishment that supported many a jazz band and jazz fan. Several local jazz enthusiasts feel that Merendino "tried to do it all." He tried to support the remaining interests of jazz in Jacksonville. Since 1978, his lounge served as home base for

the local Jack Bookout Quartet. Merendino was impressed with the group when he heard them playing at the old Mai-Kai lounge on the Jacksonville Beach oceanfront.

Merendino recalls some great times. "Three or four years ago, Woody Herman came here after the jazz festival and played free of charge for two nights. They had such a good time, they came in an hour early the second night. I had quite a time getting everyone out by the required two o'clock hour.

"I don't know why more clubs don't get involved with jazz. We booked jazz groups for nineteen straight years and evidently it was lucrative. We've had groups like the Joe Bragg Trio, the Tommy Satterwhite Jazz Quartet and John Thomas." Washington says that every time that he was in the cozy little night spot, there was a crowd.

But as time goes on, jazz mainstays are falling to the wayside; the Festival is quickly becoming all the jazz there is here in Jacksonville. That's why the Festival is so important. It gives people exposure to the music, as well as exposure to Jacksonville itself.

Robert Conti comments, "The Jacksonville Jazz Festival, in terms of the art itself, is the biggest thing to hit North Florida... within the idiom of jazz. Everything must be done to see that it is preserved. People like the music, but the Festival is like giving them steak and saying, 'That's it. You can't have anymore (this year)!' "

Jazz enthusiasts hope the trend will change. They say, "Maybe the upcoming Riverwalk clubs will provide a jazz outlet. Its festive atmosphere practically lends itself to jazz."

They also hope, "Maybe enough people will move here from other cities and bring ... the needed support."

But right now it's time to get "in the mood," relax and enjoy the exceptional entertainment this year's musicians bring.

Great Performances Demand an Encore!

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THE JAZZ TROMBONE

By Dawn Speth White

A Local Jazz Trombonist Reflects On A Few Players Who Have Proven What The Trombone Can Do



Jazz Trombonist Ned Holder is leader of the River City Jazz Quintet.

Jazz trombone owes a lot of gratitude to a guy named Arthur Pryor. He was popular in the late 1800s and into the 1920s — “He was the very first person who was a major soloist on the trombone,” said local jazz trombone player Ned Holder. “But he was a classical trombonist and played in Sousa’s band. He brought the trombone out and people thought it was a neat instrument because of him.”

But jazz and the trombone didn’t really get together until the 1920s and 1930s when Jack Teagarden, the first influential jazz trombonist, became popular. “Teagarden played Dixieland and more traditional jazz and was the leader of The Tonight Show orchestra during Steve Allen’s reign,” said Holder, who is lead trombonist and arranger for the St. Johns River City Band.

After Teagarden, the next big influence on the instrument was Tommy Dorsey in the dance style, swing era, said Holder. “Then into the bebop era, with some swing,” Holder said, “Bob Brookmire played a valve trombone (versus the more popular slide trombone) and his playing was colorful and inventive.”

During the Bob Brookmire era — in the ’40s and early ’50s — J. J. Johnson played the slide trombone. “He is an influential jazz trombone player in the bebop vein. The music really started taking off in this period — bebop and Charlie Parker music started coming to the forefront,” Holder said. People were playing more complex lines and more difficult tunes on the trombone.

“Brookmire and Johnson made the trombone a more fluid-sounding instrument. Before that it was considered too cumbersome to be thought of as a jazz instrument,” Holder said. “In the ’30s, ’40s and ’50s, Jack Teagarden had really brought the trombone to the forefront as a fluid type instrument.”

Urbie Green, Holder’s first inspiration, is what the local trombonist calls a stylist — “Not what I consider a real serious jazz trombone player, but...an unbelievably great trombone player.”

Jimmy Cleveland is another great player

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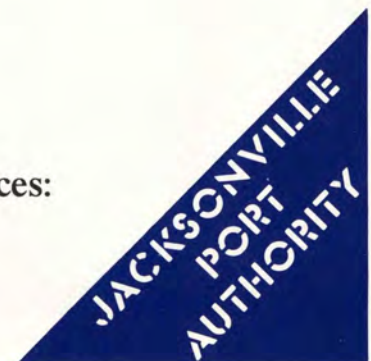
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JAZZ TROMBONE

who has more of a West Coast Jazz sound, more cool sounding than hard-core bebop. Then there's Curtis Fuller, who played a lot with John Coltrane and played with Art Farmer at the Jazz Festival in 1985.

Another influence on jazz trombone is Slide Hampton. Holder said, "He's a different type of player; he was an outgrowth of J. J. Johnson and Bob Brookmire, and he plays very loud, but very fluid at the same time.

"Then there are some younger guys, like Jim Pugh, who's about 35 or 36 and played with Woody Herman for three years. He plays a bebop style trombone.

"There's 55-year-old Frank Rehak who used to play in New York City and now lives on the West Coast. Then there's Jigs Whigham, an American living in Germany and teaching at the music conservatory in Cologne. He's in between a Slide Hampton and Carl Fontana.

"Carl Fontana has influenced the trombone and done more for the trombone but is not very well known. He played with Stan Kenton in the '50s," says Holder. The story goes that he got the job with Stan when Carl was going to school and Stan's band came through the town to play a con-

cert. The jazz trombonist became ill and Stan called the school to see if the jazz ensemble director could recommend someone to play. "I've got one guy called Carl Fontana," he's reported as saying, "he doesn't read music very well, but he'll play anything by ear you want him to play." Fontana did such a good job Kenton hired him.

"Fontana plays very softly and does unbelievable technical things all over the horn — just like a saxophone player would play the trombone. He has a very sweet sound and great technical facility," Holder said.

"Frank Rosolino is another major influence and played bebop in a very different style than Carl. He'd play things from the middle register, right to the top of the register. He used what is called double tonguing in an angular way, and was a very exciting player."

Albert Mangelsdorff, a German, has mastered the technique of singing and playing at the same time. "He can actually play chords with himself. He prefers not to even play with a rhythm section. He has

made his fame...being an avant garde trombone player," Holder said.

"Then there's Jimmy Knepper who plays in New York. He was born in the late '20s and is an older player, and a very good one. He has won a lot of the Downbeat Jazz Polls for best jazz trombone player."

The list of significant trombone players could go on and on, including Bill Watrous, Phil Wilson and David Baker, now a jazz teacher in Bloomington, Indiana. But you get the idea. The trombone has grown as a jazz instrument as great players have proven what it can do.

Mr. Holder has paid close attention to who's done what with jazz instruments since he was sixteen. He heard Urbie Green first, then Bill Watrous, then Carl Fontana and Frank Rosolino. You can hear the influence of all these trombonists, plus Ricky Kirkland on percussion; Bruce Wallace on piano; Bill Pippin on cornet; and Landon Walker (Stereo 90/WJCT announcer) on bass at the Jazz Festival. These members of the St. Johns River City Band have formed the River City Jazz Quintet and will play at 8:25 pm on Saturday. Be there to hear more jazz history being made. **JT**

GOODBYE HAMMERTOES AND CORNS

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By DR. RICHARD JASON, DPM

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PERFORMERS



SPECIAL EFX

The name Special EFX came from the movie term "FX" meaning special effects. The group leader, guitarist Chieli Minucci says the name stuck because "it's a visual name, and we believe our music is visual in nature."

A mixture of jazz, rock and world music produced by a combination of guitars, keyboards and percussion instruments has given this group a reputation as a fusion band.

Guitarist Chieli Minucci, born in New York, has been called the best fusion guitarist since Pat Metheny. He studied music at Ithaca College, and he toured with Carston Bahn's Bandstand.

The Hungarian-born percussionist George Jinda met Minucci three years ago. His music career also includes a tour of Europe. He worked primarily in France, where he led a group called Speed Limit.

Studio Musicians Steve Robbins and Alan Smallwood provide backup on keyboards, Jeff Andrews is on bass and J. T. Lewis plays the drums.



BRANFORD MARSALIS GROUP

Unlike most contemporary jazz musicians, Branford Marsalis captures the "old jazz" sound. Inspired by greats such as Louis Armstrong, Marsalis gets away from the

fusion sound.

Branford Marsalis is the son of the respected New Orleans pianist Ellis Marsalis. He is most noted as a tenor and soprano saxophonist and has been playing since age fifteen. In 1978, he attended Southern University in Baton Rouge where he studied under Alvin Batiste. He left a year later to attend the Berklee School of Music in Boston where he sharpened his technical skills and did a self-study on jazz greats.

His latest album is entitled "Scenes in the City." The title song was recorded over twenty years ago by Charles Mingus, and features a wide variety of styles.

"The way my mind works, I'm going to play whatever is the most difficult music to play, intellectually and physically," says Branford Marsalis.



FLORA PURIM AND AIRTO

Flora Purim is one of the most innovative voices in jazz music today. With a range of six octaves, she is able to explore the area of pure vocal sound. She was the first singer to combine sound-singing with jazz-latin-rock-fusion.

Flora's background has been influenced by the street music of her native Rio de Janeiro, Brazil. A hint of African rhythm and input from experiences with Miles Davis, Billie Holiday, Errol Gardner and Dinah Washington make her music unique.

Flora was born in 1942, came to the U.S. in 1967 and studied at Cal State Long Beach. In 1972, she married Airto Moreira, a Brazilian jazz percussionist responsible for the rebirth of percussion in jazz and pop music worldwide.

Airto is a brilliant composer and arranger whose music is deeply rooted in the culture of his native Brazil. He moved to Rio de Janeiro in the mid-sixties and played with Quarteto Novo, one of the first groups to mix fiery rhythms with soft chord changes. In 1968, he

moved to the U.S. where he played with Miles Davis, Herbie Hancock and Chick Corea.

Combined, the music of Flora Purim and Airto reflects both Brazilian and African rhythms. Flora is usually the main vocalist, but Airto also does vocals. The back-up band often changes, but always includes David Sanborn on alto sax and Joe Farrell on tenor sax, soprano sax or flute.



RARE SILK

Rare Silk is composed of three talented vocalists — Todd Buffa, Marylynn Gillaspie and Gaile Gillaspie.

The group formed in 1979 in Boulder, Colorado. Their innovative style led them to a recording contract with Polygram Records. The release of their first album "New Weave" gave them two Grammy Award nominations. In 1984, the group signed with Palo Alto Jazz Records and released the follow-up LP "American Eyes." Their latest album "Black and Blue" has just been released and is already climbing the charts.

Their successful American tour gave them a strong showing in the year-end polls. Rare Silk was named the Number One Best Vocal Group by Downbeat Magazine, and "American Eyes" was nominated for a Grammy as the Best Jazz Vocal Album of 1985.



SPYRO GYRA

Spyro Gyra got its start in Buffalo, N.Y. in 1975 when a sign outside announced them as "Tuesday Night — Jazz Jam."

Since then, Spyro Gyra has recorded nine albums. Their latest album, "Alternating Currents," was named for the different directions the record takes.

"One vibe is kind of rock-n-rollish and then there's another group of tunes that have a more classic jazz feel to them," said Jay Beckenstein, the group's leader.

The seven piece group is a mixture of jazz, rock, latin and rhythm and blues and is noted not only for recordings but for dynamic live performances.

The group has seven musicians. Jay Beckenstein, also the group's founder and producer, plays the saxophone. Keyboardist Tom Schuman is the composer of many Spyro Gyra favorites. Dave Samuels, mallet player, brings experience with musicians such as Frank Zappa and his own group Double Image, to the band. Kim Stone, formerly with Firefall and Rare Silk, provides a distinctive sound on the bass guitar and upright bass. Gerardo Velez and Ricky Morales add percussion, and Julio Fernandez plays guitar.



THE ROBERT CONTI GROUP

Robert Conti became a professional guitarist at age 14. His music ranges from classic-styled bop to the mellow sound of Duke Ellington.

Born in 1945 in South Philadelphia, Conti had the opportunity to play with jazz guitarist Pat Martino. Other than some early instruction, Conti is completely self-taught.

Scattered through Conti's numerous albums are the examples of his excellent abilities as a guitarist and composer. His strong, memorable melodies, combined with the blinding speed of his guitar playing, make him one of the most impressive jazz guitarists today.

The Robert Conti group features organist Jimmy McGriff. McGriff, an excellent blues organist, has released fifty-six LPs in the last twenty-one years. McGriff also plays two synthesizers and the electric piano.

Rounding out the group are Ricky Kirkland on drums, saxophonist Nick Brignola and Rupert Ziawiski on bass.

GERRY MULLIGAN

Gerry Mulligan is well known in the jazz world as a soloist, composer, arranger and conductor. He has played an important role in the history of jazz and contemporary music.

Mulligan first studied piano and clarinet at the young age of 7. Soon Mulligan learned to master the saxophone and began arranging.

In addition to jazz, Mulligan is building the repertory of symphonic music for the baritone saxophone. In 1984, he completed his first



composition for the symphony orchestra entitled "Entente for Baritone Saxophone and Orchestra."

In 1982, Mulligan won a Grammy Award for the Best Jazz Instrumental Performance for his album "Walk on the Water." He received other Grammy nominations in 1972 for "The Age of Steam" and in 1981 for his album "For an Unfinished Woman."



MILES DAVIS

Miles Davis has had an enormous effect on innumerable trumpeters. He is particularly well known for his tender handling of love songs, but has also had an impact on the jazz-group format. Davis has stressed original themes with trumpet and saxophone combined with rhythm sections followed by extended solo improvisations.

Davis first gained recognition in 1946 when he joined alto saxophonist Charlie Parker's quintet. He gained further recognition in 1949 when he recorded several performances as a leader of a nine-piece group that included Gerry Mulligan, Lee Konitz, John Lewis and Max Roach. These recordings influenced many young musicians, who referred to the group's musical expertise as "the cool school of jazz."

Today's Miles Davis was truly discovered at the Newport Jazz Festival in 1955 after a standing ovation for his improvisation of "Round Midnight."

Listening to a variety of music — blues, rock, jazz, classical, Spanish and African — has given Davis his unique sound. Although Miles Davis has probably won more music polls and received more rave reviews than any other jazz artist, he never seems to be fully satisfied with his music. Perhaps this is what gives him the energy to reach new levels in his jazz career.

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PERFORMERS

PILI-PILI FEATURING STERLING BAILEY

Pili-Pili has only been together for a year and a half, but it is obvious their sound is welcome in Jacksonville.

Pili-Pili is Swahili for hot sauce, and their sound is hot. Band leader Sterling Bailey describes the group's sound "as a mix of Caribbean, Latin, reggae, African, jazz and rock." The band plays tunes from Miles Davis to Bob Marley.

Sterling Bailey was born and raised in New York. He came from a musical family; his mother taught him the basics of playing the saxophone at age five, and he still uses her tiny soprano sax today. Sterling has played with reggae legends Peter Tosh and Bob Marley.

Watching Pili-Pili is almost as entertaining as listening to them. "On the Boulevard" shows how localized the band is as they sing about the happenings on Beach Boulevard. In an almost pantomimed routine, the band takes a drive down the boulevard, waiting impatiently for the bridge to go down and admiring the sights.

Band members are: Sterling Bailey, lead vocals/woodwinds; Ed Whit, bass; Ken Nasta, drums; Scott Homan, guitar and Earl "Tree" Harris, percussion. Soon the band will officially add Shelley Rose on vocals and keyboards.

Pili-Pili has played all over Jacksonville, including Fernandina, and hopes to go national soon. The band just finished their first album with Sage Productions.

THE WING TIPS

The Wing Tips, a five member group, plays music ranging from contemporary original compositions to the oldies of swing jazz.

Walter Parks, guitarist, studied with L.A. recording artist Robert Conti. Jeff Tippins, drummer, studied music at FSU and has played with Ira Sullivan. Bassist Landon Walker also attended FSU and is a radio announcer for WJCT Stereo 90. Doug Crescimanno plays trumpet and flugelhorn and has played with the Ray Charles Orchestra. Tony Steve, on vibes and marimba, is a JU music graduate who plays with the Jacksonville Symphony Music Orchestra.

Their repertoire includes compositions from David Sanborn, Earl Klugh and George Benson.

CHECKMATE

Checkmate consists of three talented artists who play the best of jazz and popular music.

Garius Hill, composer and pianist, started the band when he contacted two of his favorite artists, Gary Starling and Von Barlow. Garius studied at the Murray College of Creative Expression. He was only seventeen, but he quickly advanced to graduate level composition and arranging classes. He studied in New York City under Rufus Reid, David Samuels and Latin jazz band leader Chico Mendoza.

Guitarist Gary Starling is an accomplished group performer as well as soloist. He was a long-standing member of the Bill Davis Trio

and has also performed with The Jacksonville Symphony, Bob Hope, Diahann Carroll, and Irene Reid. Gary is currently the Instructor of Jazz Guitar at Jacksonville University.

Von Barlow, on drums, is a native of Jacksonville. His jazz career includes touring the U.S. and Europe with O. C. "Little Green Apples" Smith. Von has also been part of the Bill Davis Trio.

Checkmate will feature a guest artist this year — Tenor Saxophonist Sam Anderson. Sam has been playing jazz for over twenty years. Past experiences with Sam and Dave, Dennis Yost, Millie Jackson and Joe Simon have helped develop Sam's unique jazz talent.

FIRST STREET JAZZ

First Street's repertoire ranges from jazz classics to bebop to the contemporary sounds of Chick Corea and Spyro Gyra. First Street Jazz consists of six musicians and has played together for one year.

Don Casper, guitarist, attended FJC and JU on a music scholarship and has studied guitar with Bob Conti and Gary Starling. Don has played with the Jacksonville Symphony Pops Orchestra, the Illuminations Big Band and with many different combos in the area. Don currently teaches guitar at the Douglas Anderson School of the Fine Arts and runs the Robert Conti Studio of Guitar.

Tony Steve, marimba, vibes and percussion, has been a member of the Jacksonville Symphony Orchestra for eight years. Also a graduate from JU, Tony was awarded "Best Instrumentalist."

Another JU graduate, Lonnie Rowell, plays electric bass. Lonnie has been part of the Jacksonville Symphony for twelve years.

Jeff Tippins, drummer, has played with the Jacksonville Symphony for seven years. Jeff has played with local bands Tryne and Wing Tips.

Steve Ogilve adds sax, flute and percussion. He is currently the musical director at Orange Park High and has been the saxophone instructor at JU.

Aileen Fords plays vibes and percussion. She has studied with Charles Smith of the Boston Symphony and performed with the Great Boston Youth Symphony.

FIRST COAST SYSTEM

Although First Coast System has only been together for a short time, the group does not lack experience. Collectively, the band has worked with Ramsey Lewis, Barry White, Millie Jackson, The Jackson Five, Phil Driscoll, Joe Cocker and Melba Moore.

First Coast System is made up of five multi-talented artists. Reginald Haywood does most of the group's composing and arranging, and also plays the piano, electric synthesizer and saxophone. Roderick McMorris plays the trumpet, flugelhorn and keyboards. Johnny Pinkney is trombonist and composer and Keith King is on bass.

Appearing with First Coast System will be guest soloist Raymond Love. Raymond also plays saxophone, tenor alto, flute and keyboards. This appearance will be a reunion because Raymond and Reginald are brothers.

First Coast System has been playing at Harlows at the beach. This year will be the group's first performance at the Jazz Festival.

THE COUNT BASIE ALUMNI BAND

Definitely a jazz legend, Count Basie has been called one of the five most influential jazz artists ever, according to leading critics.

Basie was born in 1904 in Red Bank, New Jersey. He began playing the piano at an early age, and soon learned to play the organ as well.

By the 1930s, Basie was leading his own orchestra. He was discovered by producer John Hammond in New York, who overheard Basie and his band on their radio broadcast from the Reno Club in Kansas City. Hammond encouraged the band to expand and move to the big city. The band completed its first album in 1937 on Decca Records and after only one year the band was internationally known.

The Count Basie Alumni Band is an all-star reunion of former Basie band musicians. The band line-up includes saxophonists Billy Mitchell, Harold Ashby, Marshall Royal, Kenny Rogers and Rudy Rutherford; trumpeters Al Arons, Joe Newman and Snooky Young and guest trombonists Al Grey, Curtis Fuller and Grover Mitchell. Pianist Nat Pierce, bassist Eddie Jones and drummer Duffy Jackson complete the ensemble.

LINDSEY SARJEANT TRIO

Lindsey B. Sarjeant is a brilliant jazz pianist and composer as well as a jazz lecturer, adjudicator and keyboardist.

Lindsey lends his talents to students at his Alma Mater, Florida A&M, where he is Director of Jazz Ensembles, Instructor of Trumpet, and Coordinator of Jazz Studies. He is also the Arranger of Music for the Incomparable Marching "100" Band. He received a Bachelor of Science Degree from Florida A&M and a Master of Music Degree from Florida State University.

Lindsey's experience with jazz greats Nat Adderly, Archie Shepp, Larry Coryell, Phil Wilson, Slide Hamilton and Della Reese has added to his expertise.

ST. JOHNS RIVER CITY JAZZ

Five musicians from the St. Johns River City Band make up the River City Jazz Band. This band improvises pop and swing jazz, mainstream jazz, Dixieland and Latin rhythms.

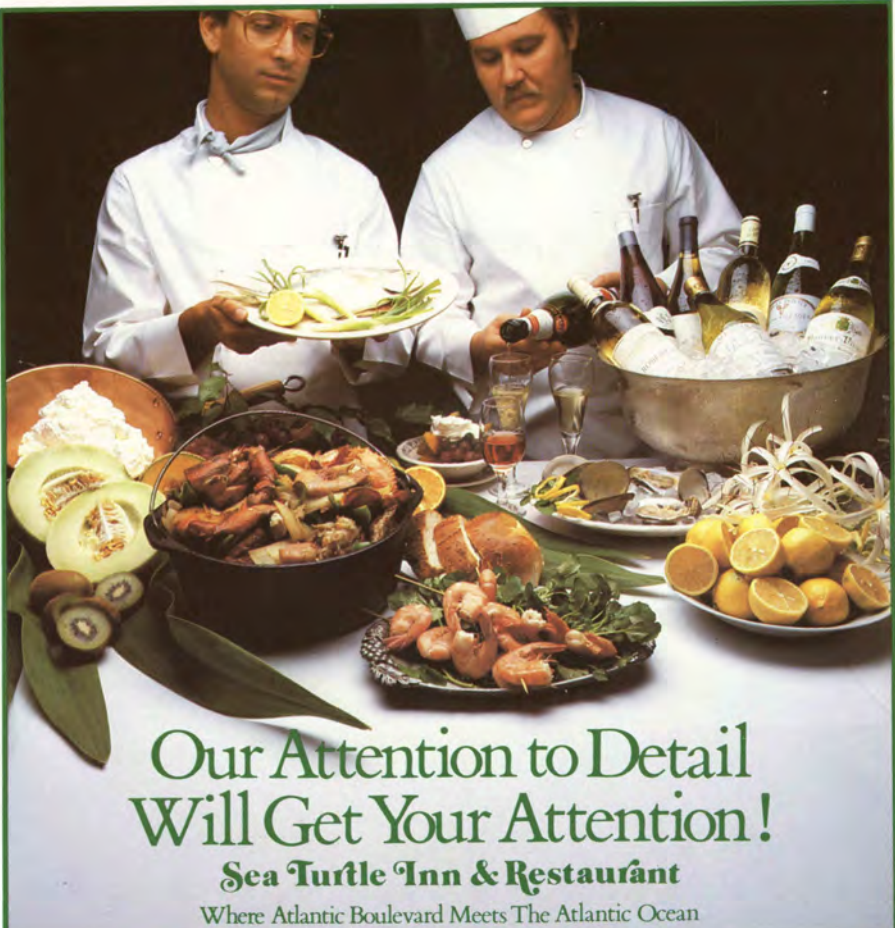
Band leader Ned Holder is trombonist for River City Jazz and for the twenty-seven member St. Johns River City Band. Performances with the N. Y. City Jazz add to his experience.

The group's drummer, Rick Kirkland, is a Jacksonville native. At age fourteen, he stopped performing with the Jacksonville Symphony Orchestra to tour internationally with the Ray Charles Big Band.

Bill Pippins, cornet and flugelhorn artist, is a past performer and arranger with the bands of Boots Randolph, Charlie Spivak and Danny Davis and the Nashville Brass.

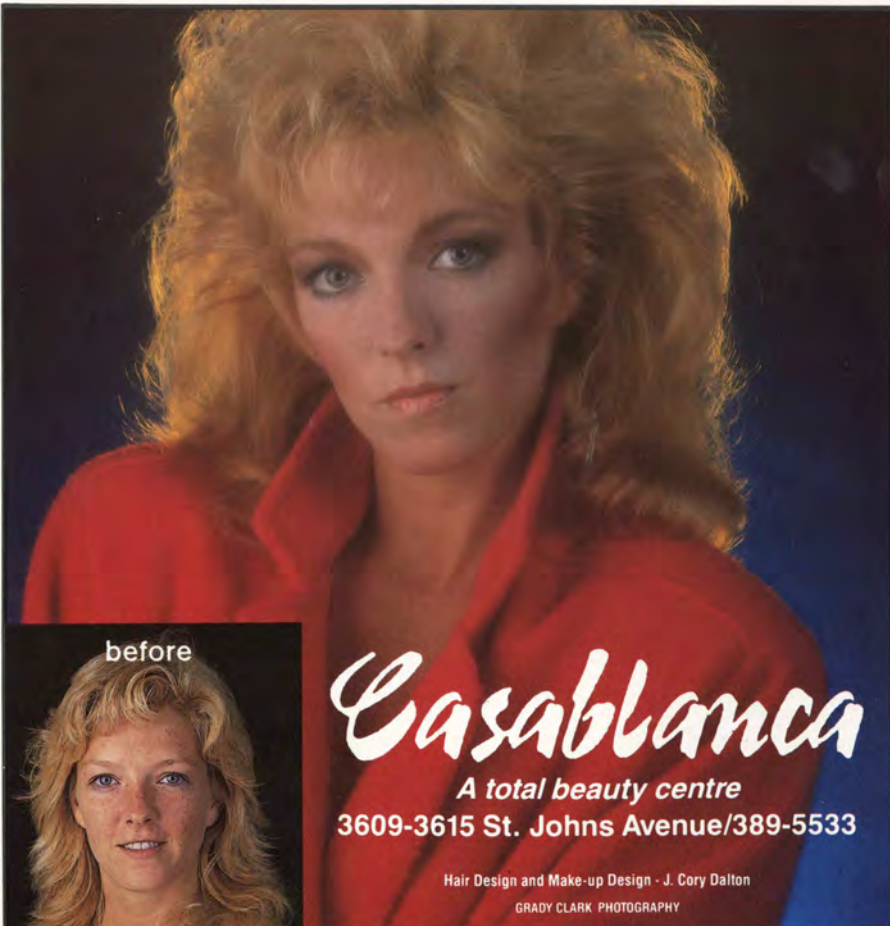
Pianist Bruce Wallace is also a Jacksonville native. He has been in several jazz festivals and passes his talents along to students through school clinics and workshops.

The band's newest member, Landon Walker, plays bass. You may have heard Landon on Stereo 90, where he has his own show.



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