

UNIVERSITY OF NOTRE DAME

collegiate



festival

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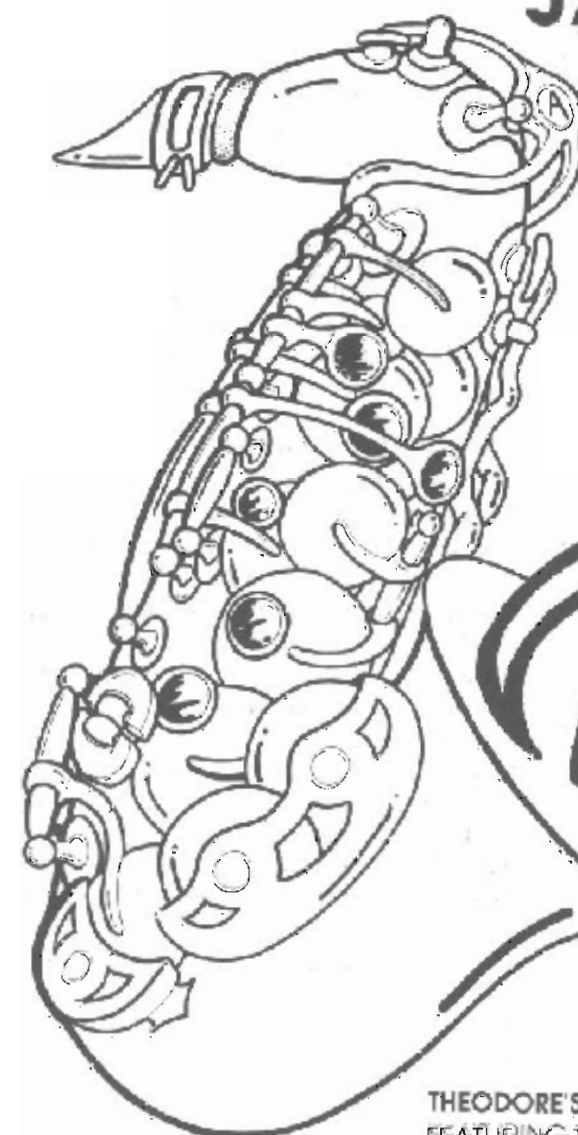
KENDOR SALUTES THE

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We're grateful for all the CJF "birds". For the brilliant young ones who spread their wings and sing splendid, spontaneous songs. For their famous wise ones who listen with their souls and inspire with words of approval. And for the devoted flock that gives so generously of its time to set the enchanted stage.

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HISTORY OF THE COLLEGIATE JAZZ FESTIVAL

In 1958, a small but militant group of Notre Dame undergraduates sat listening to some jazz and drinking beer. Suddenly, someone slammed down his mug and advanced the idea of having a jazz festival. Deciding to call it the Midwest Collegiate Jazz Festival, they squeezed it on the student calendar for Saturday, April 11, 1959, in the Fieldhouse. The prologue to the tiny four page program of sixteen college groups began with the visionary state-

ment of "From an embryonic idea has grown what may well become, within the span of a few short years, the ultimate in collegiate jazz competition." Four judges, four sponsors - Down Beat, The Blue Note nightclub in Chicago, Selmer Music Instrument Co., and Conn Music Instrument Co. - and four small cash prizes introduced the nation to a new perspective of college music.

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 DeMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen, C.S.C.
 1967 Donald Byrd, Don DeMichael, Herbie Hancock, William Russo, Lalo Schifrin, 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
 1988 John Clayton Jr., Danny Gottlieb, Eddie Harris, Mulgrew Miller, Dan Morgenstern, Jimmy Owens

PAST CJF CHAIRMEN

1959 Bill Grahman
 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 Dillion
 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
 1988 David C. Thornton

CJF - 1988

The 1988 regional COARA (Committee on Arts-Related Activities) selected last year's CJF poster and graphics package (poster, t-shirt, and program) winner in the t-shirt category and graphics packet category respectively. The competition made up one of the events of the Annual Fall Conference, Region 9 - Illinois and Indiana, of the Association of College Unions-International.

Tim Letscher's design won the logo contest held by last year's Festival staff and received a \$100 prize. Festival Advisor and ACU-I member, Ceil Paulsen, submitted the design to the contest in the fall of 1988. The Collegiate Jazz Festival receives its sponsorship from the Cultural Arts Commission of the Student Union Board. The Board provides educational and recreational activities for the University of Notre Dame campus.

ACU-I is one of the oldest intercollegiate educational organizations, founded in 1914. Their purpose is to provide an opportunity for unions to join in studying and improving their organizations, services and program facilities and personnel. ACU-I also assists in the development of new college unions.

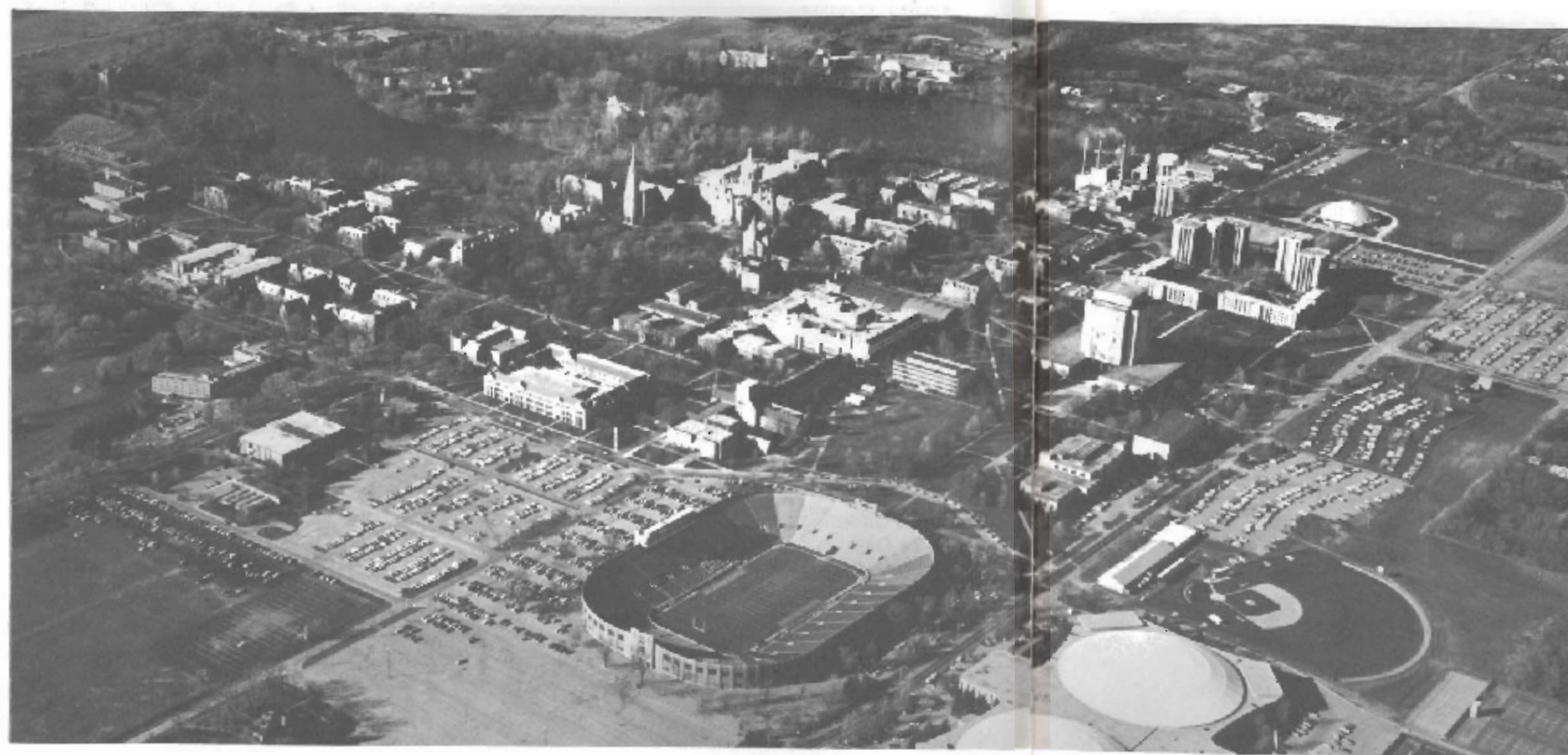
Association membership numbers more than 900 universities, colleges and two-year colleges in the United States, Canada, Great Britain, Australia, New Zealand, Japan, Taiwan, the Philippines and Puerto Rico. Any college or university which presents a general program for the cultural and recreational life of the campus or which is planning a campus community center is eligible for membership.

Plans are under way to submit this year's t-shirt, poster and program in the 1989 COARA contest. The contest will be part of this year's Region 9 Fall Conference at Indiana University, September 23-25.



"From an embryonic idea has grown what may well become, within the span of a few short years, the ultimate in collegiate jazz competition."

-1959
 cjf program



UNIVERSITY PROFILE

Founders of the University of Notre Dame envisioned a community of scholars, learning and teaching together, with dedication to mankind's development. Today, almost 150 years later, their dreams are flourishing on a campus where spiritual, intellectual, cultural and material needs are daily concerns.

Indian villages and fur trading posts dotted the Indiana prairie in 1842 when the young Rev. Edward F. Sorin, C.S.C., traveled from France to found the University of Notre Dame. Together with a small band of clerics he took possession of a log building in bad repair, dedicated the land and their own efforts to the Mother of God, and began the arduous task of establishing an educational program suitable for the needs of the frontier dwellers.

The Holy Cross Fathers governed the University until 1967, when Notre Dame became the first major Catholic university to transfer governance to a predominantly lay board of trustees. Rev. Edward A. Malloy, C.S.C., a theologian, is the 16th president of the University. Donald Keough, president of the Coca-Cola Company, became chairman of the board of trustees in July 1986, and Andrew McKenna,

president of Chicago's Schwartz Paper Co., became vice chairman.

Notre Dame's 1,250-acre campus, with its twin lakes and wooded areas, is located just north of South Bend, Ind., with a population of about 110,000. The University's physical plant has an insured replacement value of more than \$500 million. Some 40 buildings were erected during the recent administration of Father Theodore Hesburgh, including one of the world's largest collegiate libraries. Notre Dame's library system contains about 1.75 million volumes.

Notre Dame's main academic units are four undergraduate colleges - Arts and Letters, Science, Engineering and Business Administration - the Graduate School and the Law School. There is no separate graduate faculty, as even the most senior members teach undergraduate courses, and virtually all academic departments offer advanced degree programs.

The University also contains several institutes or centers of learning, such as: the Center for the Study of Contemporary Society, for research in the social sciences and humanities; the Radiation Laboratory, the world's largest

collection of research chemists studying the effects of radiation on matter; Lobund Laboratory, for cancer research; the Center for Pastoral and Social Ministry, with its programs serving the Church; the Law School's White Center for Law and Government; the Institute for International Peace Studies, and the Helen Kellogg Institute for International Studies.

Notre Dame's teaching and research faculty numbers about 800, almost all full-time. An additional 163 people are classified as library faculty, professional specialists and research fellows. Faculty members and graduate students do about \$20 million in research and sponsored programs annually.

In addition to an extensive intramural athletic program, Notre Dame's role in intercollegiate sports, with its legendary football teams, is an important ingredient in campus life. The University's varsity athletes meet the same academic standards required of all students - as evidenced by the fact that roughly 92 percent receive their degrees. Notre Dame ranks among the leaders in the number of postgraduate NCAA scholarship awards given its athletes.

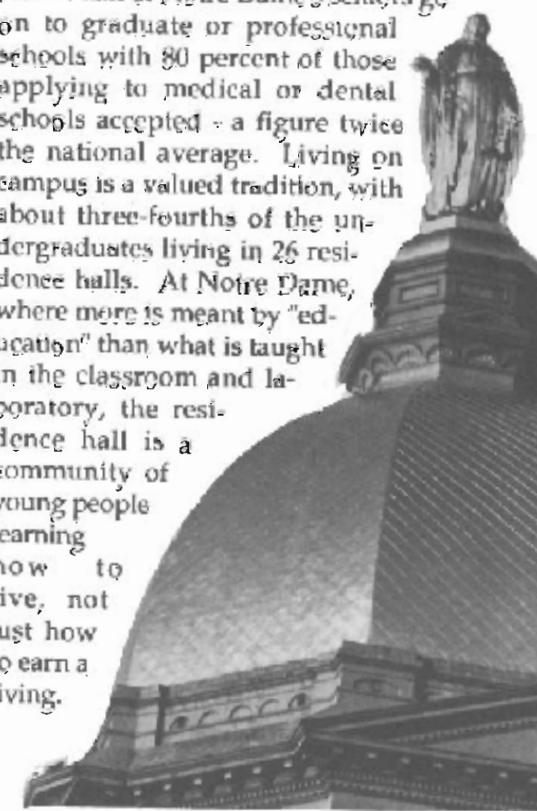
Notre Dame has about 80,000 alumni, organized into some 200 clubs in the United States

and abroad. A 21-member Board of Directors represents the University's graduates. The University's alumni have one of the best annual giving records among the nation's colleges and universities, and their support is one reason Notre Dame has raised more than \$400 million since 1960 and has endowment ranked 20th in size among the country's private universities.

Admission is highly competitive, with about five applicants for each spot in the freshman class. About 80 percent of those accepted were in the top 10 percent of their high school classes. About 10 percent of those selected were presidents of their senior class or student bodies, and about 19 percent were captains of at least one varsity athletic team.

Notre Dame is one of the country's few truly international colleges or universities. Its student body represents all 50 states and about 65 foreign countries. While about 90 percent of the students are Catholic, religion is not considered when screening applicants. Although its graduate programs had been coeducational for some time, the University's undergraduate ranks were not opened to women until 1972. Today about one-third of the student body is female in a student population of 7,575.

Another 1,300 students are enrolled in graduate programs and 800 are in Law School or in Master's in Business Administration program. About half of Notre Dame's seniors go on to graduate or professional schools with 80 percent of those applying to medical or dental schools accepted - a figure twice the national average. Living on campus is a valued tradition, with about three-fourths of the undergraduates living in 26 residence halls. At Notre Dame, where more is meant by "education" than what is taught in the classroom and laboratory, the residence hall is a community of young people learning how to live, not just how to earn a living.



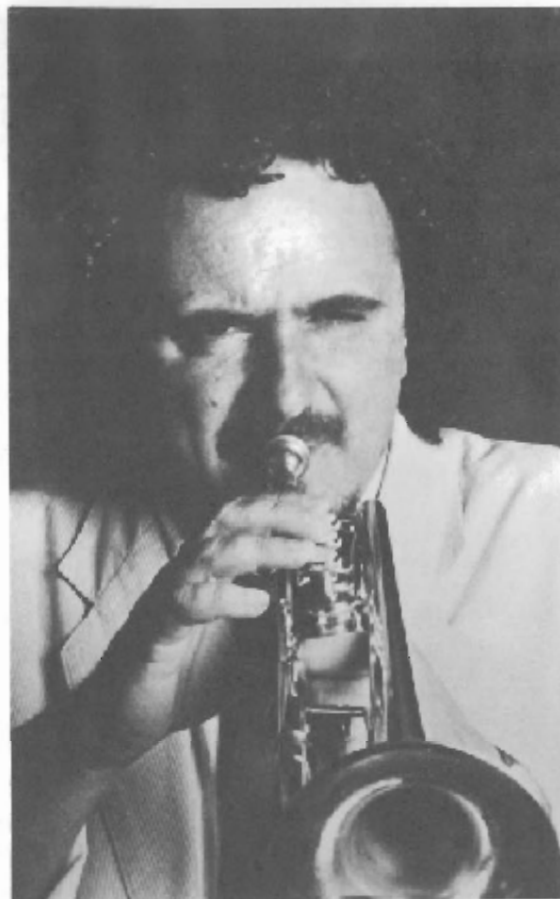
"Notre Dame is one of the country's few truly international colleges or universities. Its student body represents all 50 states and about 65 foreign countries."

CLAUDIO RODITI

Claudio Roditi was born in Rio de Janeiro and spent much of his childhood living in smaller outlying towns. He began taking piano lessons at the age of six and eventually progressed from playing percussion on the kitchen table to playing the bongos. At the age of 10, however, Claudio's musical direction was determined when he entered the music room of the school behind his house. "I was looking around at the instruments in the band room," Claudio recalls, "and I saw a trumpet and said this is what I want to play - out of the blue. I liked the way the instrument looked."

In 1970, Claudio enrolled in the Berklee School of Music in Boston (he had read about the institution in *Down Beat Magazine*). He has lived in the U.S. ever since. During his six years in Boston, Roditi honed his reading, composing, and arranging skills, coled a big band for a year, and began developing the connections that have kept him busy for the past decade.

Although he has cut one album for producer Creed Taylor and another for Uptown Records, Roditi feels that his recording career is just beginning.



CHUCK ISRAELS

Bassist and composer Chuck Israels began his career in the early 1950's in Boston's then thriving jazz scene. Exposure to Herb Pomeroy's fine quintet and big band was influential in setting Israels on a path that led to jobs with Bud Powell, Billie Holiday and George Russell's Sextet as well as a recording with John Coltrane while Israels was still in college.

Five years of touring and numerous recordings with The Bill Evans Trio followed, leading to a decision in 1966 to stay in New York and study composition. During this period of study, Israels played in and conducted Broadway shows, worked various free lance jobs, and made recordings with J.J. Johnson and Herbie Hancock, among others.

In 1973, Israels founded the National Jazz Ensemble as a jazz repertory band playing classic compositions from Jelly Roll Morton to Gil Evans, as well as newly commissioned works. Several Ellington transcriptions and some arrangements by National Jazz Ensemble members were published in this period, and Israels received a Guggenheim Fellowship in composition.

In 1981, a job with the San Francisco Opera

for his wife, Soprano Margot Hanson, prompted a move to California where Israels has been concentrating on composing, teaching and occasional jobs with Rosemary Clooney, Victor Feldman, Tommy Flanagan and other visiting artists.



ED SHAUGHNESSY

Born in Jersey City, NJ, drummer Ed Shaughnessy began playing the trap set at age 14. He got his first professional job at the age of 18 when George Shearing saw him play with bebop pianist Bud Powell in New York City. Shaughnessy was playing in small bands with Charles Mingus and Coleman Hawkins when in 1963, he got a call from Skitch Henderson to do the "Tonight Show." Unsure of a permanent position, he asked for a two week trial period. "But when I got there, there was Clark Terry, and Doc is playing lead." Shaughnessy decided to stay and he's been with the band for 25 years.

The "Show" is not the only band which occupies his time. He enjoys travelling to different colleges, playing concerts, and holding clinics. Shaughnessy's quintet, which is made up from members of the "Tonight Show" band, plays at Le Cafe on Monday nights. It began as a big band with Don Brubeck, Cab Calloway, Eddie Daniels, Buddy Morrow, Gerry Mulligan and Doc Severinsen. Other big names that he has played with include Count Basie, Duke Ellington, Tommy Dorsey, Oliver Nelson, Benny Goodman, Teddy Charles and Charlie Ventura.



JIM McNEELY

Jim McNeely was born in Chicago and began playing jazz at age 13. After receiving a bachelor's degree in composition from the University of Illinois in 1975, he moved to New York City. Jim received his first critical acclaim in 1976 as



a pianist with Ted Curson's groups. He played with Chet Baker's quintet for much of 1978, then joined the Thad Jones/Mel Lewis big band in August. He spent six years with that band and its successor, Mel Lewis and the Jazz Orchestra. 1981 saw the beginning of Jim's 3 1/2 year tenure as a pianist/composer with the Stan Getz Quartet. Currently, Jim leads his own trio, free-lances with greats such as Getz and Joe Henderson, and appears as a soloist at concerts and festivals in the U.S. and abroad.

Jim has continued to develop as a composer/arranger, working on such projects as Finland's UMO (New Music Orchestra) and the WDR (West German Radio) Big Band, and continuing to write for Mel Lewis' Jazz Orchestra. Teaching is also an important element of Jim's work. Since 1981, he has been a part of the jazz faculty at New York University, where he was currently Adjunct Resident Artist in Jazz Studies. McNeely also teaches at William Paterson College in Wayne, NJ. Appearing at numerous college jazz festivals as performer and clinician, he regularly becomes involved with summer workshops such as Jamey Aebersold's Summer Jazz Clinics, the Stanford Jazz Workshop, and the Summer Jazz Workshop in Tuebingen, West Germany.

FRANK WESS

Frank W. Wess began his music training at the age of 10. At 15, he attended the Howard University Music Conservatory for one year, then left to begin his incredible music career. He played in various dance, theatre, and club bands for three years, served in the Army band for four more, and then toured with the orchestras of Billy Eckstine, Eddie Haywood, Lucky Millender, and Bullmoose Jackson. In 1949, Wess disappeared from the professional ranks. He emerged again four years later, armed with a Bachelor of Music degree from the Modern School of Music in Washington, D.C., and joined the Count Basic Orchestra. For the next 11 years, he toured throughout the U.S., Canada, and Europe. He won 6 Down Beat poll awards.

Leaving the Basic Orchestra to free-lance in New York City, he played for Broadway shows and films. His credits include playing with the Billy Taylor Orchestra and the New York Jazz Quartet and performing at Jazz Festivals in Holland and Belgium, and colleges and jazz clubs across the country. He has recorded with a great number of people ranging from Nat King Cole and Frank Sinatra to Dex



ter Gordon, Ron Carter, Clark Terry, and Sarah Vaughan. He also performed for many T.V. specials, such as Juke Box Saturday Night, the Miss USA and Miss Universe Pageants, the Tony Awards, the Cerebral Palsy Telethon, and the Duke Ellington and Eubie Blake Specials.

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 CJF judge, 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. Contributing to numerous jazz anthologies, reference works, periodicals, and newspapers, Morgenstern is a prolific writer of record liner notes, winning four Grammy Awards for best album notes. He has taught jazz history at Peabody Conservatory, Brooklyn College, New York University, and Rutgers. Morgenstern has produced 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 produced 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*.

MASTER OF CEREMONIES

This year's Master of Ceremonies for the Collegiate Jazz Festival is Tim Eby. Eby is in his seventh year of managing the local Public Radio Station WVPE-FM 88. WVPE is the area's prime outlet for jazz, featuring more than eighty hours each week with jazz programming seven days a week.

Eby has developed WVPE from a student operated rock oriented station to a Public Radio station staffed by a full-time and part-time staff, community volunteers and students. In addition to its jazz programming, WVPE also features blues, folk, classical, new age and reggae music, plus news and informational programming. The station is listener supported and receives most of its funding from listener and corporate contributions.

Prior to his work at WVPE, Eby worked as Music Director at WTON in Staunton, Virginia and various other radio stations. He is a 1982 graduate from the University of Evansville in Evansville, Indiana.



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**Celebrating 6 Years
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CJF - THE FIRST FOUR YEARS

A Personal Recollection

by David Sommer '61

The Kingston Trio. Sure. The Tommy Dorsey Orchestra. Okay. Even The Four Freshmen. But a jazz festival? Could not be. Not at Notre Dame. On the Huddle bulletin board, however, was a poster which clearly stated that on April 11, 1959, a Midwest Collegiate Jazz Festival would take in the Fieldhouse. I would believe that when I heard it.

Aside from a few airings on the student-run radio station, jazz was a cult item at Notre Dame. We jazz lovers used to seek each other out, gather in our rooms and listen to music of Miles Davis, Gerry Mulligan, John Coltrane, Charles Mingus, the MJQ.

The jazz played at Notre Dame was performed by students, imported by the student government or various dance committees. Given this setting, I doubted a jazz festival, if it happened, would amount to much.

In 1959 I was staff photographer for the Scholastic, the weekly news magazine. My assignments included anything of importance

happening on campus, and the fledgling jazz festival fit into that category. Armed with my Rolleiflex and several rolls of Tri-X, I headed for the Fieldhouse with expectations of good pictures (jazz musicians have always been excellent visual material) but uncertain as to the quality of music I could hear. I shot so many pictures that I ran to the bookstore during intermission for more film. I remember hearing marvelous music.

These sights and sounds still come back to me. There is Don Miller of the University of Cincinnati, sitting on a stool and tastefully playing his guitar behind vocalist Lois Nesmer; tenor saxophonist Sonny McBroom, alone in the spotlight in front of the Ohio State University Jazz Forum Big Band, feeling his way through "My Funny Valentine"; Dave Baker displaying likable leadership and trombone work with his rousing band from Indiana University; and reed man Bob Pierson and his University of Detroit quartet playing driving bop. (Pierson paid his way through the U of D playing bump and grind at a Detroit strip joint and was a fixture at the early CJFs.)

I left the Fieldhouse that night with some

fine photos, hours of memorable music, and a resolution to be more than a photographer at the next CJF.

I went to Jim Naughton, who was tapped as chairman of CJF '60 and offered my services. It was concluded that the festival would be both nationwide and annual. Jim, a natural for turning CJF into a national event, had the ability to mix a lot of hard work with a lot of fun. Along with Ed Butler we began building CJF into a major musical happening.

The growth which took place was fantastic. Selmer was joined by fellow instrument manufacturers Conn, Gemeinhardt, Gibson, Kay, Rogers, Wurlitzer and Voice of Music in providing prizes for individual soloists. Down Beat, the Associated Booking Corp., the Berkley School of Music and the Willard Alexander Agency gave scholarships and arrangements. Physically, CJF jumped from a one-day event with 15 groups to a two-day festival with 26 groups, coming from Texas and New York.

The major development was the decision to invite the late Stan Kenton as a judge. While the jazz world was divided on the merits of Kenton's music, there was no debating the fact - the man was a presence. Tall of stature, extremely articulate, musically adventurous, possessed with a fine sense for the dramatic, Kenton was known by everybody in the music business and had a wide following among jazz fans.

Kenton's acceptance of our invitation gave us a marvelous promotional vehicle and his presence at the judges' table drew the attention of musician and audience alike. Good as Kenton was for CJF, CJF was also good for Kenton. Although he had lent his name to the National Band Camp's summer clinics, Kenton learned first-hand at CJF that the nation's campuses were full of remarkably talented musicians. A year later, about a third of his band members were musicians he heard at CJF. Until his death several years ago, he drew on collegiate talent and, returning the favor, he and his band conducted workshops on several campuses.

During the festival itself, I was the person who handled the groups as they arrived at the Fieldhouse, registering them, arranging for rehearsal space, directing them to hotels and restaurants, etc. As a result, I missed some of the preliminaries. But I do have one memory which has never gone away.

I had taken a break to hear the North Texas State College Lab Band and, not finding a seat readily available, perched myself on the edge of the basketball court about 30 feet from the

stage. The band worked its way through a difficult and powerful Johnny Richards composition when leader Leon Breendon announced they would play "The Lamp is Low".

The band started out slow and sonorous, as Ravel had intended his beautiful composition to be played. With drummer Paul Guerrero leading the way, they moved into a Latin-tinged segment which lifted the Fieldhouse's rusty rafters. The band leaped into an up-tempo, all-stops-let-out-they-can't-keep-this-up-much-longer version on that old movie tune which blew me off the boards. I remember yelling "wow" or something and sensing the complete spell this power had on the audience. Pure elation.

North Texas was, in the early 1960's, the best big band in the world. This powerhouse swung when it wanted to, and was equipped with soloists who integrated their solos into the arrangements. Student-members could also craft remarkable compositions.

The judges had little trouble picking North Texas as the best big band and the finest jazz group of the festival. Mary Stamm was chosen as the outstanding instrumentalist.

An added bonus that year was the appearance of the Notre Dame High School Melodons from Niles, Illinois. Led by the "Swingin' Padre," Father George Wiskirchen, C.S.C., their crisp swing and youthful spirit won them a standing ovation from the audience and the judges.

When it was over, Stan Kenton called CJF '60 "the most magnificent, clean-cut, swingin' affair I've ever attended." Time and Down Beat magazines gave it full coverage, and we started work on CJF '61.

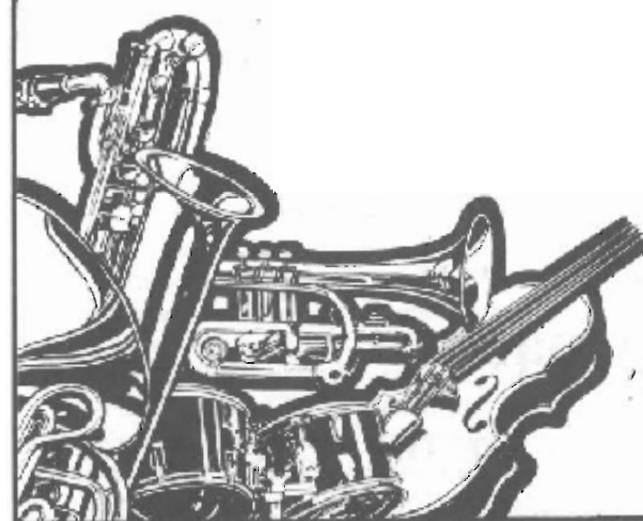
I took over as chairman and lined up a committee. Fully aware the Collegiate Jazz Festival had become an important event, I really was not prepared for the work involved in producing it. Many a night I would be in the student government office until five before midnight and then dash over to Sorin Hall before the doors were locked (as was the custom at "old" Notre Dame). There were letters and press releases to write, applications to get out, printers to deal with, tickets to sell, judges to line up, prizes to obtain, etc., etc., etc. Like Jim Naughton before me, I found myself in a full-time job and watched my grades take a nose-dive.

At times there were so many details to work out that I wondered if CJF would ever come off at all. But it did and, like its previous editions, it was beautiful.

Between handling minor problems which

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"The jazz played
at Notre Dame
was performed by
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by the student
government or
various dance
committees.
Given this setting,
I doubted a jazz
festival, if it
happened, would
amount to much."

-David Sommer

Congratulations to *The* *Collegiate* *Jazz Festival* from The Observer

arose and talking with visiting dignitaries, I managed to hear much of the music at CJF '61. North Texas State returned and took top honors in the big band and finest group categories.

Trumpeter Tom Wirtel, trombonist Dee Barton, bassist Toby Guyon, drummer Paul Guerrero and guitarist Don Guilliland were named as outstanding soloist on their instruments.

As North Texas State continued its reign, the University of Michigan began one. The Omar Clay Trio, with Clay on drums and Bob James on piano, was selected as the best combo. Over the next few years the Michigan trio would dominate the small group competition.

There were other excellent musicians, most notably Don Menza of the State University of New York's College Jazz Workshop big band. He took charge of the New York aggregation with his full-bodied tenor work, which was of such high quality that the judges named him outstanding instrumentalist. Later, Menza starred as soloist and arranger with the Maynard Ferguson band.

After the echoes had faded from the Fieldhouse and the musicians had returned to their campuses, I took care of some post-CJF details, such as picking Tom Eiff to succeed me and paying the bills, and then got down to the business of graduating.

The next CJF found me attending another kind of school, one run by the United States Army. I managed, however, to get from Fort Devens, Massachusetts, to Notre Dame for the last day of CJF '62. The big news was that the judges did not pick the North Texas State band as the best anything. Although an excellent group, North Texas lost out in the big band category to a swinging group from East Lansing, the Michigan State University Television Orchestra. Ironically, the MSU band was led by Dr. Gene Hall, the man who founded the North Texas Lab Band.

Completing the Michigan sweep of CJF '62 was the Bob James Trio, with Ron Brooks on bass and Bob Pozar on drums. The trio won the best combo and finest jazz group awards, each member was given an outstanding soloist prize, and James was named most promising leader. In addition, the trio signed a Mercury recording date by Quincy Jones, one of the CJF judges that year.

Although it has been two decades since I attended a Collegiate Jazz Festival, I have found it very hard to get away from those early CJFs. As I reported earlier, Kenton hired a number of CJF alumni, including Marv Stamm, Dee Barton, and Allan Beutler, and once devoted an

entire album to Barton's compositions. I once caught the Maynard Ferguson band at Birdland and there was Don Menza sharing the solo spotlight with Ferguson. I used to turn on the Tonight Show before Johnny took the crew to Burbank and hear Notre Dame's Gene Bertoneini playing guitar with the Doc Severinson band (Gene also has appeared on a number of records). I can delve into my record collection and listen to the George Russell Sextet with a front line of Dave Baker, Dave Young, or Alan Kiger, all CJFers from Indiana University. Trumpeter Kiger and Baker also appeared on John Lewis' "Golden Striker" album, also in my collection. I can put on LPs by Paul Winter, Ron Blake and Jeanne Lee (who sang with Blake during CJF '62), the Ohio State band or Don Miller.

I'm sure there are others whom I didn't stumble across during my musical meanderings but the point remains: CJF and the musicians who took part in its early editions have made an impact on jazz, as well as on me.

(David Sommer was the '61 CJF chairman. He is currently a resident of Minneapolis, where he free-lances as a writer and photo editor, as well as operating his own carpentry and painting business. This article was reprinted with permission from the 25th Anniversary CJF program.)



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9:45 Central Michigan University Jazz Percussion Ensemble
10:30 Michigan State University Jazz Band I
11:15 Feature Band: University of Illinois Big Band



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UNIVERSITY OF NOTRE DAME

JAZZ BAND

Director - Father George Wiskirchen, C.S.C.; Saxophones - Rob Ginocchio, Brian Meenaghan, Kenneth Schwartz, Karen Mack, Michael McCormick; Trumpets - Michael Ruhling, Paul Carrier, Colin Quinn, Mel Tardy, Karl Schudt; Trombones - Kent Jeffers, Michael Drinane, Patrick Fay; Horn - Kathy Barrett; Tuba - Randy Westmoreland; Piano - Greg O'Connor; Guitar - Scott Tallarida; Bass - Andy Kolesar; Drums - Paul Loughridge,



Brian Doherty; Vocalist - Leslie Edwards.

Jazz fans at CJF '89 will be welcomed for the seventeenth consecutive year by a performance of the Notre Dame Jazz Band. The band largely on non-music majors from every college at the University performs on campus each year in their "Dimensions in Jazz" concert as well as in a concert for Junior Parents Weekend. This year they have also given concerts at Century Center in South Bend, in Holland, Michigan and in Chicago. The jazz program at Notre Dame involves two big bands and three or four smaller combos, and is under the direction of Father George Wiskirchen, C.S.C. who directed performing groups at all but the very first CJF with bands from Notre Dame High School in Niles, Illinois (The Melodons) for thirteen years, Northwestern University and now the UNDJB for seventeen years. This marks Father George's 30th anniversary as a CJF band director.

CRANE

JAZZ ENSEMBLE

The Crane Jazz Ensemble led by Bret Zvacek is the premier performance group in the Jazz Studies program at The Crane School of Music. The Crane Jazz Ensemble tours regularly, and has performed with such guest artists as Marvin Stamm and the Billy Taylor Trio. The Jazz Studies program consists of three large ensembles, vocal jazz, and small group performance opportunities, with class offerings in improvisation, arranging, history, and pedagogy. Located in

Potsdam, New York, The Crane School of Music was founded in 1886 and is part of Potsdam College of the State University of New York.

Director- Bret Zvacek; Saxophones- Keith Austin, Mike Mallory, Mike Edwards, Bill Pommers, Peter Suzuki; Trumpets- Jay Posteraro, Nick Lieto, Ken Cottrell, Joe Parisi, Howard Klayman; Trombones- Brad Ward, Alan Cron, Mike Poissant, Garry Barrow, Charles Leech; Piano- Peter Kopera; Bass- Tom Taylor; Drums- Greg Babcock, Dave DeSiro.



NORTHEAST MISSOURI STATE UNIVERSITY

21

JAZZ COMBO

The NMSU Combo is now in its second year. During its initial year, the combo performed at a variety of campus events. Last year's highlight was winning the combo division of the Wichita Jazz Festival. This year's combo, led by pianist Kenny Kehner, is currently working with Willie Thomas, jazz artist in residence at NMSU. The group's repertoire now includes many original compositions and arrangements

by several of its members.

Leader/Piano - Kenny Kehner; Trombone - Randy Budd; Trumpet - Ron Fortune; Bass - Greg Morey; Drums - Chris Clausen.



MASS. INSTITUTE OF TECHNOLOGY

FESTIVAL JAZZ ENSEMBLE

Currently directed by Jamshied Sharifi, the Festival Jazz Ensemble has a tradition of playing original compositions, many of them commissioned by the MIT Council for the Arts. Jamshied, a Boston synthesist and composer, is an MIT alumnus and has written much of the band's current library.

The MIT Festival Jazz Ensemble has enjoyed frequent visits to the NDCJF since the 1960's and also made recent appearances at the Tufts

and Boston University Jazz Festivals.

Director - Jamshied Sharifi; Saxophones - Susan Ward (lead alto), Kurt Steltenpohl (alto), Forrest Buzan (tenor), Steve Saito (tenor), Peter Andrews (bari); Trumpets - David Berners (lead), Venu Chivukula, Ali Azar, Garth Zeglin, Dave Ricks; Trombones - Jonathan Pasternack (lead), Jason Beardsley, Mike Mitchell, Harry Hwang (bass); Rhythm - Mike Valdez (piano), Kevin Peterson (bass), Keith Swartz (drums), Mike Herman (vibes), Dan Hosken (guitar).



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UNIVERSITY OF ILLINOIS

BIG BAND CLINIC

For more information on the University of Illinois please see Feature Band (page 28).



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 two big bands, seven to ten combos and a full degree program in Jazz Performance and Composition. The Ensemble has traveled and performed concerts throughout the United States, as well as performing at the Collegiate Jazz Festival, Reno, Elmhurst, Quinnipiac, Glassboro and Musicfest USA jazz festivals.



The band has also traveled overseas appearing throughout England, Holland, France, Germany, Austria, and Switzerland. Graduates of the Ensemble have gone on to perform professionally in the bands of Woody Herman, Maynard Ferguson, Glenn Miller, Ray Charles, and many others. In 1977, their album, "Adventures of Cap'n Wake-Up," was selected as the best collegiate big band album by *Down Beat* Magazine.

Tom Battenberg, Director, Saxophones, Joe Polen, Debbie Borland, Ben Koen, Jeremy Brown, Joe Svoboda, Trumpets, Steve Wiedlaw, Jeff Montgomery, Erin Gilliland, Chris Kenney, Tony Philip, Trombones, John Allen, Doug Ready, Chris Frim, Jeff Bonk, Rhythm, Kevin Vertrees, piano, Mike Rak, bass, Tim Williams, drums, Derek DiCenzo, guitar, Nino Blanch, percussion.

EMPORIA STATE UNIVERSITY

JAZZ ENSEMBLE

Emporia State University, located in Emporia, Kansas, provides a variety of performing ensembles and courses in jazz through the Division of Music. Bob Lark, Director of Jazz Studies, teaches courses in improvisation and jazz methods in addition to directing the Jazz Ensemble and combos. The Jazz Ensemble has commissioned a number of charts, including an upcoming work by Frank Mantooth that is to be premiered in the Fall of 1989.

The Great Plains Jazz Camp is held annually on the campus of Emporia State University. Students from throughout the country attend the camp, which includes a faculty of outstanding professional jazz musicians. Recent faculty members include Bob Mintzer, James Moody, Clark Terry and Jon Faddis.

Director - Bob Lark; Trumpets - J. Roberts (lead), Todd Hollis, Dan Hagan, Phil Karns, Kevin Powers; Trombones - Shawn Hornbeck (lead), Jeff Walker, Eston Taylor, Ken Zuel (bass); Saxophones - Brandon McCray (alto, soprano), Arthur White (alto, soprano), Don Shimkus (tenor), Susan Holbrook (tenor), Machele Stewart (baritone); Rhythm - Jerry Tyson

(guitar), Vic Rodriguez (drums), David James (acoustic bass), Bob Haselhuhn (electric bass).



NORTHEASTERN ILLINOIS

JAZZ COMBO

The Northeastern Jazz Combo returns to The University of Notre Dame after an absence of five years. Northeastern Illinois Jazz Combo appeared at the Collegiate Jazz Festival in 1980, 1981, 1982, 1983, and in 1984, receiving outstanding performance awards. The Jazz Com-

bo has also appeared in Europe, Canada, and at the N.A.J.E convention in St. Louis. Many members of the Northeastern Jazz Combo have been members of noted Jazz Artist groups including Wynton Marsalis, OTB, Ramsey Lewis, and Clark Terry.



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 Champoullion, Mark Maigdin, and Jonathan Schwabe) make up the five performing ensembles in the program. In addition, majors have access to the improvisation lab, and newly de-

veloped 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 and Master of Arts in Music degrees. Eastern's Jazz Ensemble performs frequently on campus and tours Illinois high schools each year. 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 third visit to the CJF.



UNIVERSITY OF NOTRE DAME

JAZZ COMBO - "IN CINQ"

Saxophone - Rob Ginocchio; Guitar - Vince Marcopoli; Piano - Kevin Tracy; Bass - Andy Kolesar; Drums - Paul Loughridge.

"In Cinq," the small group from Notre Dame performing at CJF '89 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 with the big band

at their concerts at home and on the road as well as playing area schools and the Center Street Blues Cafe in Mishawaka on their own. The members of the quintet are all non-music majors and range in age from a freshman to graduate students. Their repertoire consists largely of standard bop literature with a few ventures into the realm of fusion.



WESTERN MICHIGAN UNIVERSITY

JAZZ ORCHESTRA

The WMU Jazz orchestra is the top performing ensemble representing the Jazz Studies



Program in the School of Music at Western Michigan University. The group had performed throughout the Mid-West and Canada and is recognized for its fine soloists and creative approach to big band jazz.

It has been featured at the Montreux (Switzerland) International Jazz Festival, seven consecutive performances at the Montreux / Detroit International Jazz Festival, and regular appearances at the Notre Dame Collegiate Jazz Festival.

In addition to recording two albums, the band has performed with Rob McConnell, Lew Tabackin, Peter Erskine, David Liebman, Bob Brookmeyer, Clark Terry, Red Rodney and many, many others.

CENTRAL MICHIGAN UNIVERSITY

JAZZ PERCUSSION

The Central Michigan University Jazz Percussion Ensemble, under the direction of Professor of Percussion Robert Hohner, was formed winter semester 1985. Since its inception the group has performed concerts and clinics throughout Michigan and at jazz festivals throughout the nation. The group performs regularly at the Central Michigan University / Phi Mu Alpha Sinfonia Jazz Festival and on the CMU Percussion Ensemble Semester Concerts. Also the ensemble has performed with internationally acclaimed jazz vibist David Friedman, and Tonight Show Drummer Ed Shaughnessy.

Ensemble Members: Jill Ball, Doug Corella, John Hill, Jon Johnson, Suzanne Gainforth, Bob Sagan, Brad Lowman, Dave Zerbe.



MICHIGAN STATE

JAZZ BAND I

The Michigan State University Jazz Band 1 has performed at the Collegiate Jazz Festival for ten straight years. They have also performed at the Montreux/Detroit Jazz Festival and at the 1988 National Association of Jazz Educators National Convention in Detroit.

Director- Ronald Newman; Saxophones- Jon Noffsinger, Anjan Shah, Chris Creviston, Chris Arent, James Kayln; Trumpets- Kerry Moffet, Tim Steepe, Jeff Hopwood, Colleen Land, Joseph Zenas; Trombones- Rob Killips, Dave Cleveland, Eric Wing, Robert Englesman; Piano- Brad Brown; Bass- Rob Hartman; Drums- Sam Kestenholtz.



THE UNIVERSITY OF ILLINOIS

JAZZ BAND

John Garvey came to Illinois in 1948 as a violinist in the Walden String Quartet and established the University Jazz Band in 1959 as a result of a performance in the Contemporary Arts Festival involving the Modern Jazz Quartet. Having been the band's only conductor, Garvey has also conducted the University Chamber and Russian Folk Orchestra at Illinois.

Garvey believes "Each person..., one on a part, makes a difference. That is a characteristic of this band. How each guy does what he does makes an enormous difference."

A veteran performer of the Swing Era during the 1940s, Garvey is opinionated about "the way it ought to be." "The main thing we do is not be one thing," Garvey said. "We don't have to make money by playing things one way."

Garvey's band promotes an individualistic performance style. Garvey said, "There is a tendency in our non-traditional culture to drop the values of the older generations. Learning from the masters is really OK."

Garvey's musical standards are high and it is reflected in the band's playing. Consistent control and balance persists in his groups. "The band's most engaging characteristic is its original blend of musicianship and showmanship," said Dan Morgenstern of Down Beat magazine. Garvey shuns electronic distortion and gives the audience the true sound of a big band. Garvey feels "Jazz and all music is a means of emotional communication between and among human beings."

The Illinois Jazz Band has a proven record that John Garvey knows how to communicate.

The band's first appearance at the Collegiate Jazz Festival was in 1964 when they won a best performance award. Their successes include a feat, unprecedented in collegiate jazz history, of winning both major collegiate jazz festivals in the same year (Collegiate Jazz Festival, Notre Dame, and Intercollegiate Jazz Festival, St. Louis), as well as playing by invitation at the Newport Jazz Festival.

The band has frequently appeared as guest band at the Collegiate Jazz Festival and at the national convention of the National Association of Jazz Educators. Touring Europe (Austria, Czechoslovakia, Finland, Ireland, Norway, Rumania, Sweden, and Yugoslavia) and the So-

viet Union the Illinois Jazz Band has been sponsored by the United States Department of State and the University of Illinois.

Audio recordings and television productions featuring the band have been released locally and nationally. They have performed with Arnette Cobb, Bill Watrous, Clark Terry, Eric Dolphy, J.J. Johnson, Joe Williams and Modern Jazz Quartet.

Critics from across the country marvel at their performances. John S. Wilson of the New York Times said of their performance at the Newport Jazz Festival, "The Illinois band not only matched the professions in its ensemble and solo work but its arrangements written and imaginative then the cut and dried or orchestrations of the professional bands. The University of Illinois Jazz Band is some respects surpassed that of the professional bands at the Festival (Newport) (and they included Count Basie, Duke Ellington, Woody Herman, Dizzy Gillespie, Clark Terry, and Don Ellis)."

CJF '89 SELECTIONS

Program for Saturday Night

In A Mellotone.....arr. Oliver Nelson

Black Butterfly.....Ellington/arr. Benny Carter

Mr. Beautiful
Walks His Pet Pig.....Dave Metzger

All Blues.....M. Davis/arr. Chuck Israels

Block Bottom Stomp.....J-R Morton

Novelty Number

Moose
the Mooche.....C. Parker/arr. Chuck Israels

Moten Swingarr. Ernie Wilkins
(tampered with by J. Garvey...as needed)



ILLINOIS JAZZ BAND MEMBERS

Saxophones.....	Brian Dyre Chris Pruetting Ted Petith Neal Connors Fred Federspiel
Trumpets.....	Mike Caldwell Dave Ruth Art Davis Scott Wood Ivo Braun
Trombones.....	Dan Aldag Lonnie Southard Tim Madden Joe Schroeder
Tuba.....	Eric Weirather
Horns.....	Sandy Erwin Ed Minnema
Piano.....	Tom Paynter
Bass.....	Viktor Krauss
Guitar.....	Dave Cottle
Drums.....	Kent Johnson
Vibes.....	Ed Kikta

"The Band's most engaging characteristic is its original blend of musicianship and showmanship."

-Dan Morgenstern of Down Beat

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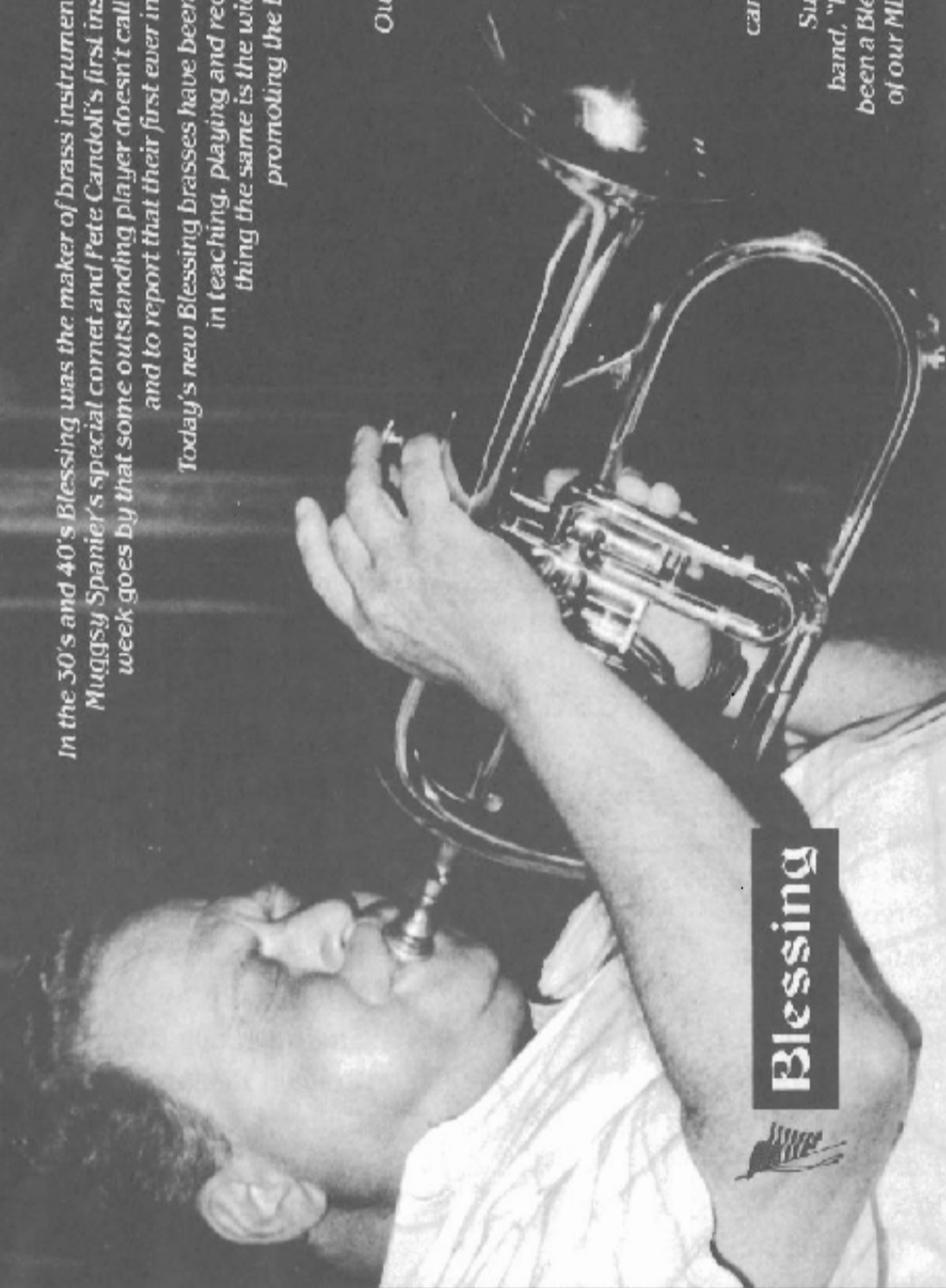
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years, his great success with Ira
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1989 CJF STAFF



BACK ROW: Mary Kay Gaido, Greg Malcolm, Chris Denver, Patti Weed, Kevin Mundy, Ken Ceonzo, Matt McGlynn, Julie McCarthy, Mark Wiltberger, Jose Perez, Aileen Goodewine, Kim Bruce, Brian Doherty

SITTING: Kevin Keane and Paul Loughridge (Co-Chairmen)

SPECIAL THANKS

On behalf of the 1989 Collegiate Jazz Festival Staff we extend our sincere thanks to the following

Fr. George Wiskirchen, C.S.C.
Jim Phillips
Tootie Nehmeth
University Bands
Ceil Paulsen
Karen Leonard
Nancy Johnson
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Thoughts from the Chairmen

It is difficult to begin to describe months of work in one page of thoughts. We have both made phone calls, sent letters, and contemplated life - rolled into two days of Jazz in a place called Stephen Center. It would be easy for us to take credit for most of the work because our grades have suffered the most - all in the name of Jazz. If you ask our roommates and what friends we still have they can tell you that we have no identity outside the Jazz Festival.

We take pride in all that goes on this weekend because we have extended more than our time in producing this event - we have given ourselves. At Notre Dame it is easy to get lost in the slew of activities which occur every week. National Championships, visiting scholars, literary festivals and parents weekends can easily over shadow this awesome event. But the Festival is a tradition which remains at the top of its class through out the country.

If forced at gun point to do this again we would probably not change a thing. We have met many people who not only love jazz as we do, but love the Collegiate Jazz Festival. The job of Chairmen does not come without its problems. Bands canceling at the last minute, companies unwilling to give up that precious buck, and that funny thing called homework which seems to be a requirement to graduate around here, all stand in the way of a full time career with the Festival.

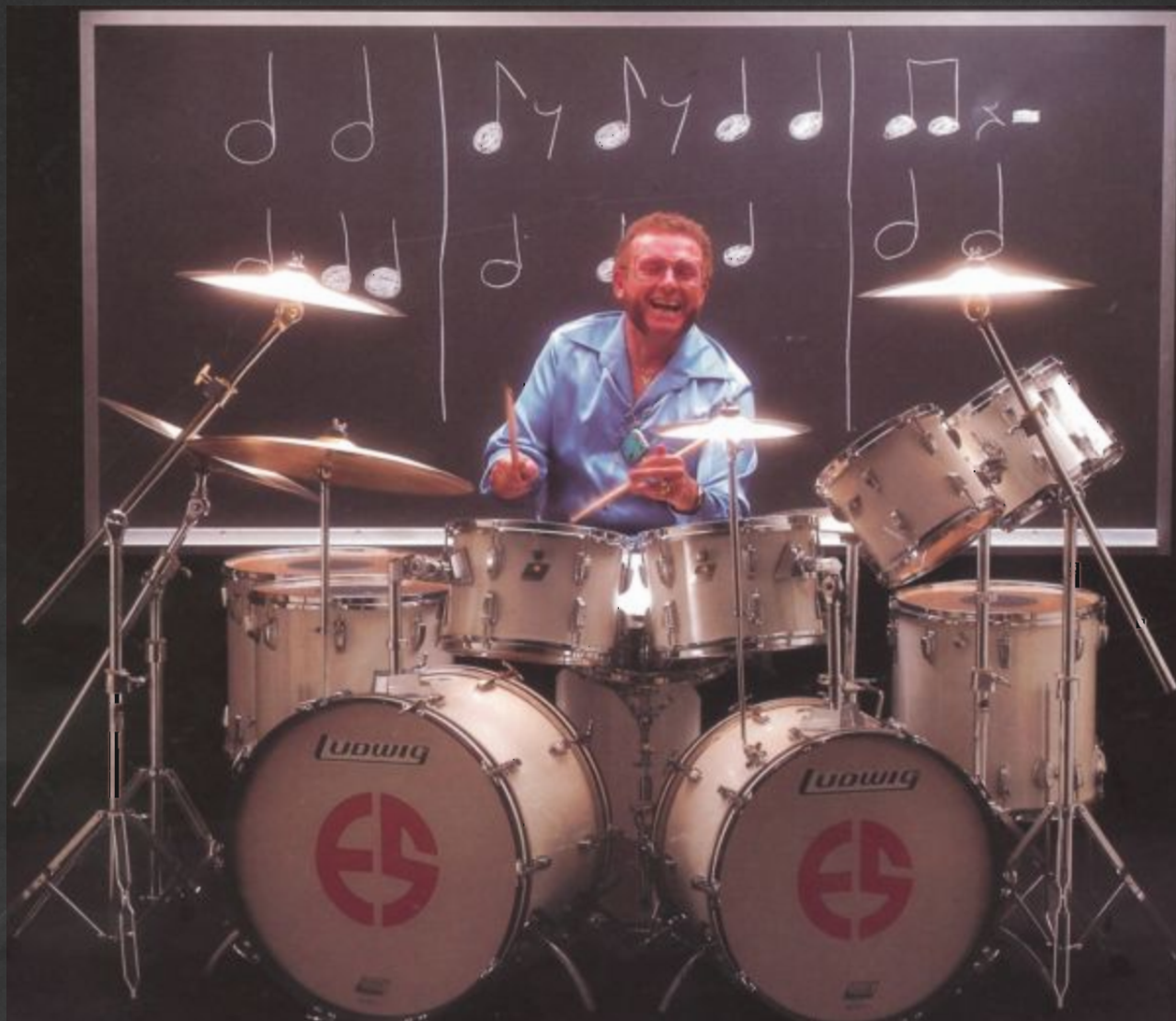
Our staff is invaluable. They have lived out our radical whims and stupid tangents. Thanks guys. We have also been blessed with two people to guide us, support us, and be our devil's advocate. Fr. George Wiskirchen, C.S.C. and Ceil Paulsen have been our biggest and bestest buddies throughout these past months. They will not admit that of course, but our gratitude to them forces our thanks. For being chairmen means inheriting all of the problems from previous years and the all things "I tell you guys every year to do this but no one ever does it." Our reputation as chairmen (unorganized, unkind, and unwilling) precedes us and we can only hope to live up to it.

The Festival is yours to enjoy. We have provided a stage for artists to express what we know as Jazz. The Collegiate Jazz Festival continues to remain loyal to both the performers and the audience and the union which occurs between the two here. So, sit back, relax and marvel as we start a new decade in the best of collegiate jazz.

Remember, jazz is yours,

Paul Loughridge
Kevin A. Keane

Co-Chairmen



Goes to school days, works Tonights.

Anybody who's heard his Energy Force Band, caught one of his guest solo appearances, or watched the Tonight Show knows Ed Shaughnessy is a brilliant player.

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