PAPA JOHN'S REGULAR MENU

**TOPPINGS:** Extra Cheese

<table>
<thead>
<tr>
<th>Toppings</th>
<th>10&quot; Small</th>
<th>14&quot; Large</th>
<th>16&quot; Extra Large</th>
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</thead>
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<tr>
<td>Cheese Pizza</td>
<td>5.43</td>
<td>7.86</td>
<td>10.86</td>
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<tr>
<td>One Topping</td>
<td>6.10</td>
<td>8.76</td>
<td>12.05</td>
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<td>Two Toppings</td>
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<td>Five Toppings</td>
<td>7.95</td>
<td>11.76</td>
<td>15.90</td>
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<tr>
<td>Garden Special</td>
<td>6.95</td>
<td>10.24</td>
<td>12.33</td>
</tr>
</tbody>
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**The "Works"**

"Super Cheese" including Pepperoni, Ham, Sausage, Mushrooms, Onions, Green Peppers & Black Olives

<table>
<thead>
<tr>
<th>Toppings</th>
<th>10&quot; Small</th>
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<th>16&quot; Extra Large</th>
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<tr>
<td>Extra Peppers</td>
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**Program**

**TABLE OF CONTENTS**

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**Archives of the University of Notre Dame**

**2**
**Chairman's Welcome**

**4**
**Performance Schedule**

**5**
**Memories**

**6**
**Past Judges and Chairpersons**

**8**
**A Personal Memoir**

**11**
**The Master of Ceremonies**

**12**
**The Judges**

**16**
**The Bands**
FROM THE CHAIRMAN

On behalf of the entire staff of the 1993 Collegiate Jazz Festival, I would like to welcome you to the 35th annual Jazz Festival held at the University of Notre Dame. For those of us who have only been associated with the festival for a few years, it is hard to imagine the first Notre Dame festival which took place in 1959 in the old Field House. Somehow, against the odds, the festival has survived its austere beginnings and has made its mark on jazz history. It is the oldest festival of its kind and like so many things at Notre Dame, it has become a tradition. Unlike many other student organized festivities on this campus, CJF is a noble and proud tradition, one based on the virtues of musical and educational excellence. It is a tradition which has been kept alive by the dedication of students and jazz musicians from throughout the nation. For them, and for all of us who have been able to be a part of its history, the Notre Dame Collegiate Jazz Festival will always bring back fond memories. In this, our 35th year, we celebrate our proud history. Therefore, we have created this special length program to appropriately commemorate the event. I sincerely hope that the bands, the audience, and the judges find this year’s festival to be truly rewarding. We also hope the festival will continue to uphold its long standing traditions of hospitality, professionalism, quality, and, most importantly, personality.

This year we are pleased to welcome to our stage thirteen, excellent collegiate ensembles as well as our distinguished panel of judges. I am sure we will all be entertained if not inspired by their performances. In our efforts to eliminate competitive attitudes regarding the festival, the judges will be asked to choose a number of outstanding instrumentalists and ensembles to honor at the end of our festivities. Each group will also receive constructive criticisms of their performances to facilitate musical growth in a performing environment.

Because this festival continues to be a student run affair, I would like to thank all those students who helped in putting on what I believe to be Notre Dame’s finest student organized activity. This year’s entire staff has been nothing short of fantastic. By the middle of February we had reached a stage of accomplishment that we had not reached in previous years until April. Special thanks go out to Brian Capozzi, who handled the budget and finance aspects of the festival with a great deal of enthusiasm, originality, and zeal; Greg Goger, for doing it all, whenever asked; Al Kozar, who drove me to Chicago, helped with about everything, and single handedly organized our program creation; Sean Kenney, who wrote the program text, designed certificates, and consistently reminded Father George to write a 35th anniversary article; and our three publicity managers, Aaron, Liz, and Jim who enthusiastically managed our growing advertising efforts.

And of course, my deepest gratitude goes to Father George Wiskirchen, C.S.C. Without Father George there would be no jazz festival at Notre Dame. His efforts for the festival and love of the music have inspired many in the Notre Dame family, including myself. I hope that the vision and personality which he has given to the Notre Dame Collegiate Jazz Festival over the past 34 years will continue to be the foundation on which future festivals are built.

Working on this festival over the past four years has been a true highlight of my Notre Dame experience. I hope that some day I may be able to return to the festival as a spectator and enjoy the finest in collegiate jazz. It goes without saying that without an audience the Collegiate Jazz Festival could not continue to exist. Thank you very much for coming and for your continued support of the Collegiate Jazz Festival at the University of Notre Dame.

Erik W. Hanson
Chairman, CJF 1993

FESTIVAL PERFORMANCE SCHEDULE

FRIDAY NIGHT

University of Notre Dame Jazz Band 7:30 p.m.
SYZYGY (The Crane School of Music Jazz Sextet) 8:15 p.m.
Purdue University Jazz Band 9:00 p.m.
M.U.I. Festival Jazz Ensemble 9:45 p.m.
Judges’ Jam 10:30 p.m.

SATURDAY AFTERNOON

Judges’ Clinics – NO Band Building
  Rm. 101 – Rhythm, Rm. 102 – Reeds, Rm. 103 – Brass
University of Northern Iowa Jazz Band 1 1:00 p.m.
University of Notre Dame Jazz Combo 1:45 p.m.
Crane School of Music Jazz Ensemble 2:30 p.m.
Groove (Western Michigan University Jazz Combo) 3:15 p.m.
Fredonia Jazz Ensemble 4:00 p.m.

SATURDAY NIGHT

Eastern Illinois University Jazz Ensemble 7:30 p.m.
William Paterson College New Jersey Ensemble 8:15 p.m.
Western Michigan University Jazz Orchestra 9:00 p.m.
Michigan State University Jazz Band I 9:45 p.m.
Michigan State University Jazz Band I – Featuring Bunky Green, guest soloist 10:30 p.m.
Greetings from the 35th Annual Collegiate Jazz Festival. Dear God! Is it possible that so many years have gone by so quickly? No question about it and here we are coming up on another CJF.

"Memories"... I hate this word. It's made of things like that and Dean Martin is a close second. I do offer Bob Hope "thanks for the memories". In general memories make me nervous and too often make me feel guilty; too many memories mean I'm getting old and "In Memoria" sounds so final and so etched in stone.

Yet with 34 CJFs under my belt, I've got lots of wonderful and most welcome memories.

I remember festivals back to 1959. I realize that CJF has played a very central part in my life as a teacher and band director. Over the years CJF has given me a certain focus for doing serious things. I remember that winter delay in 1959 when a snowstorm hit and I was forced to play the band in our band room in Miles as a result of our students' lack of transportation. I kicked back and left my band in our band room in "Giles" as a result of our students' lack of transportation.

I remember meeting, making friends with some of the greatest jazz people in the musicians, the critics, the historians, the student and staffs and instruments manufacturers. So...when I was permitted by the current program chairman of the festival to come up with a short article for the program, I kickedback and left my band in our band room in "Giles" as a result of our students' lack of transportation.

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Past Judges


Past Chairpersons

1959 Bill Graham
1960 Jim Haughton
1961 Dave Sommier
1962 Tom Elif
1963 Charlie Murphy
1964 Sidney Gage
1965 Daniel Ekkebus
1966 Tony Andrea, Tony Ivanaez
1967 Paul Schalver
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 Damien Leader
1977 Mike Dillon
1978 Jim Thomas
1979 Joe Carey
1980 Stan Huddleston
1981 Tim Griffin
1982 Kevin Bauer
1983 Bob O'Donnell
1984 Bob O'Donnell
1985 John J. Gerabino
1986 Jerry Murphy
1987 Kevin Cronin
1988 David C. Thornton
1989 Kevin Keane, Paul Loughridge
1990 Kevin Keane
1991 Jerry Larkin
1992 Paul J. Goodwine

Celebrating Eleven Years of Jazz!
A Personal Memoir
THE COLLEGIATE JAZZ FESTIVAL AT 35

Isn't everything meaningful we do in life related in some way to romance? Why did you write that first story, poem, or song? What do you most often think of when you hear a certain old favorite tune? When were you at your absolutely best and worst in life? If you fell in love with jazz, a long time ago. Was it because of those old swingy Bing Crosby and Peggy Lee 78's discovered in the basement as a kid? Or my dad's fondness for Ellington, Eckstine, and that "soulful singer" named Sinatra? Or simply getting involved with Notre Dame's Collegiate Jazz Festival for a few undergraduate years and soaking up all those late '70s car-and-eye-opening nights of great smokin' big band and combo jazz? Who knows?

But once you fall, you just keep falling, over and over and over again. And, fortunately, folks these days all over the map are falling for jazz again.

Thank the current yen for nostalgia in our frantic, no-chance-to-catch-your-breath times where the innocence of bedazzlement/bombardments by MTV and other media, and the tragic threat of AIDS. Thank the sturdiness of the well-crafted American popular song, which many singers and musicians are re-exploring with refreshing fervor. Better still, thank the timeless music that, although recently declared a "national treasure" by Congressional decree, is still wrongly thought of by many as exotic and difficult to understand.

Must be kids who get music along the way. The kids who get enthusiastic about something and fall in love with a marvelous music along the way. Kids who for fifty-five years have somehow convinced the greats of jazz to truck out to South Bend by the most indirect of flights to listen to and critique fire-breathing collegiate hand talent and even throw in a nifty "jam" for good measure. It isn't a smooth-as-silk ride. I ran the festival myself back in 1979 and I've talked to the students running the fest for many years since and one thing never changes—they all pull out their hair a few million times before the show actually takes place. Nothing seems to go right and it's frustrating and you wish you could take a role-reversal since in a while just to grab some air and remember how to laugh (forget about how to sleep?)

But then, when the lights dim on the opening festival night and the crowd huddles and the announcer states out his first spotlight mark and—suddenly—a bandleader's hand is in the air setting a beat for that familiar, soon to follow brassy big band joy, you know it was worth all the hassle, the sleepless nights, the mistakes, the crazy times, and the underground campus

"I think the resurgence of interest in jazz these days is itself a return to romance." HOWARD REICH CHICAGO TRIBUNE JAZZ CRITIC

Jazzhound camaraderie that buoyed you along because you helped create something that actually means something in life, that meant something to you and others. Though you may not realize it at the time, you've created a work of art and given it away. Tell me how many times you've done something that rewarding in your life?

Count up on the fingers of one hand, if you can.

As I look back on the festival as the "resident historian," (by dint, I imagine, of the book I wrote about the festival, Big Noise From Notre Dame: A History of the Collegiate Jazz Festival, published by the University of Notre Dame Press in 1986), I find myself awash at this thirty-fifth anniversary moment in such personal jazz happy festival memories as:

• Sitting down in one of the vacant judges' chairs to listen during CJF 1979 (the year I ran the fest, to the jazz band) I had created: Philo Jose Jones, Joe Sample, Buddy DeFranco, Richard Davis, Nat Adderley, and Barney Green as they performed during a lengthy Friday night "judges' jam." Can you imagine the joy of a twenty-one year old kid who had a chance to handpick a group of jazz greats and then let them romp to life on stage? I could have sworn they were playing for me alone! What a megamusical thrill.

• Touching base during the course of research for my book with Notre Dame alumnus Charlie Davis, a famed adopted bandleader (who sadly, just passed away last year), only to discover that Notre Dame's jazz legacy dates back to his 1917-1921 collegiate days—when jazz was in its infancy! Davis, who played with Bix Beiderbecke, Hoagy Carmichael, Red Nichols and more actually as Charlie, who was quite a character, liked to say "this was the first band I played in my hand!", pulled around with football stars George Gipp and Knute Rockne (who nicknamed him "Jazzy"), and slipped out of his Notre Dame dorm at night, risking expulsion, to play jazz at downtown locales. My interviews with Charlie eventually led to a Notre Dame magazine profile, which he thoroughly enjoyed. What a guy! They sure broke the jazz mold after that one.

• Receiving a letter from then President, now President Emeritus, of Notre Dame, Rev. Theodore Hesburgh, saying how happy he was to receive and read a copy of Big Noise From Notre Dame, and how pleased he was to give me the green light to go ahead with the idea I had proposed to make of creating and installing a bronze plaque on campus celebrating the achievements of the festival. A year later the plaque went up on the pre­erved old Field House brick cornerstone structure behind the Lafortune Student Center. I'm pretty proud about that plaque: in fact, I may be the only one around who has official President Emeritus permission to "feel free to polish up the plaque" anytime I'm passing by. And you know, I do give it a little brush up when no-one is looking from time to time. The Theodore Hesburgh, Memorial Library Renner Audio/Video Listening Center personnel that kids taking jazz history courses at Notre Dame were using the collection of 1959-1966 and 1985-present festival tapes I donated in 1991 to the
library to write "comparative musical technique" papers for the class. Each year I stop over at the Hesburgh Library during the festival and listen to a few different tapes from selected years. What a kick! Someday, I hope to be able to fill in the missing years! The Collegiate Jazz Festival Historical Tapes Collection is open and accessible to the public - check it out!

Sometimes, when the moment's right and you lift your eyes and ears above the grinding, gritty day-to-day, you really can see and hear the most beautiful things in the world.

There's a festival today, can you see it clearly?
Are you listening to the whistling words of jazz?
Can you hear the big bands thriving, coming at you, still surviving? While the combo's take a blast from Diz's bebop pad?

What's the message, what's the notion of this thirty-fifth collegial commotion?

If not power, fame, or money, what's the goal?

Perhaps it's just something here that's hit and simply caught a bit of Old Man Jazz's inner soul.

Yes... that must be it. Something here has hit and caught a bit of Old Man Jazz's inner soul!

Well, I guess all you jazz-romantics out there now know the secret - the CJF has soul! So I'll simply ask once more:

"When did you fall in love with jazz?"

I did, hard, with the help of a great festival such as this a long, long time ago.

Congratulations to all on what should be a stellar 35th. And here's to many more.


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Master of Ceremonies

TIm Eby

This year's Master of Ceremonies for the Collegiate Jazz Festival is Tim Eby. Eby is in his eleventh year of managing the local public radio station WVPE-FM 88.1. WVPE is the area's prime outlet for jazz, featuring more than eighty hours each week with daily jazz programming.

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 information 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 Indiana.

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The Judges

Carl Allen

"I want to bring back the marriage of gospel and jazz, spiritual music that is happy and reaches the people, playing deep inside where it relates to the listeners, music that touches a person's soul."

One of the international jazz scene's most respected players, 31 year old Milwaukee born & bred composer, drummer, lecturer and clinician, Allen brings an unyielding love and respect for the music to the bandstand each time he plays. Carl has quickly established a performanced and studio credibility with an impressive list of artists, including Jackie McLean, Benny Golson, Donald Byrd, George Coleman, Herbie Hancock, Billy West and Lena Horne.

Freddie Hubbard states that "Allen is one of the best young drummers... playing with the maturity of someone twice his age... one of my favorites." The London Times concurs, "a top drummer in the style of Art Blakey or Philly Joe Jones."

Most recently, Modern Drummer magazine observed that "Allen sales chances, makes choices, and helps shape the music every time he hits the bandstand." Mel Lewis instilled the thoughts of many by observing that "Allen is one of the great young talents. He's a gifted educator."

"Education is the answer to everything... education goes beyond turning your tassels... it is a life-long process." In addition to teaching several private students around the country, Carl also conducts clinics and workshops on drumming and jazz concepts at educational institutions and music retailers across the U.S. and abroad. He has established a lecture series "Jazz Against Drugs" which is designed to educate and warn people of the dangers and consequences of drug abuse as well as promote the great cultural signifigance of jazz music.

As a graduate of William Paterson College in New Jersey, Carl earned his Bachelor of Music in Jazz Studies and Performance in 1983. Carl plays the piano at home in New York City, but composes on the vibraphone. As a classically trained percussionist, he's adept at various mallet instruments. At present, Carl shares this knowledge by serving as a clinician and consultant for Ludwig and Sabian Cymbals. Allen's composing and writing is inspired by graphic and literary artists such as Romare Bearden, Jacob Lawrence, Toni Morrison, Langston Hughes, James Baldwin, and August Wilson. "They create pictures and I hear sounds."

Other influences include Sid Catlett, Papa Jo Jones, Art Blakey, and Tony Williams. His greatest admiration, however, is reserved for Max Roach and Art Blakey. "I'm still interested in playing with, and learning from, the masters. My vision is to minister to the people through the music... give testimony... however, I'm not content unless I'm swinging!"

Jon Faddis

TRUMPET

Born in Oakland, California on July 24, 1953, Jon began on the trumpet at age eight, inspired by Louis Armstrong. Three years later, his trumpet teacher, Bill Catalano, turned the jazz-stork young Jon onto Dizzy Gillespie and there was no looking back.

Faddis began performing at a young age. In high school, Jon played with local R&B combos and big bands. His first touring gig was as a featured soloist in Lionel Hampton's band. Drummer Mel Lewis invited Faddis to sit in with the Thad Jones-Mel Lewis Big Band. This move turned into a four year relationship with the group including a tour of the Soviet Union. During those same four years Jon was also recording on the Pablo label with Dizzy and Oscar Peterson.

At this point in his life, Jon Faddis opted for the studio life. These years proved to be significant in his artistic development. He was exposed to a diverse spectrum of music and recorded with the likes of Duke Ellington, the Rolling Stones, Frank Sinatra, KoKo and the Gang, Luther Vandross, Quincy Jones, and Billy Joel. Faddis' career took another turn in 1982 when Dizzy invited him to accompany him to the White House. Jon's participation in the event was enough to convince him to get back into the club scene.

In 1987, Jon played a key role in the organization of Dizzy's big band, the band to celebrate Dizzy's 70th birthday. Jon Faddis has received high acclaim from both Down Beat and the New York Chapter of the National Association of Jazz Educators. A"a a dedicated clinician, he is donating his time and talent toward jazz education, to educators and students alike.

Bunky Green

SAXOPHONE

Bunky Green, the player, educator, composer, arranger, lecturer, and music education consultant, is one of those rare individuals, constantly evolving and forecasting the musical future while being fully aware of the past. He has 14 albums released in his name and has written and arranged many of the compositions on Clark Terry's album, Summit Meeting, and also on Alvin Jones' album, Time Capsule, while recording with each of them as a featured artist. Clark Terry's latest release, Healing Point, again features Bunky as a guest artist. Healing the Pain, Bunky's most recent recording received five stars in Down Beat Magazine.

On alto saxophone, Bunky has been nominated in the Down Beat Magazine's Readers' Poll. He received film credits for his background solo work in Lorenzo Harubay's A Raisin in the Sun, featuring Danny Glover and Esther Rolle. Green is part of the American Music Program at the University of North Florida in Jacksonville. He is a professor of saxophone, teaches improvisation, and has two major combos.

Bunky learned jazz on the streets and as a graduate of Northwestern University - he received his classical skills from world-renowned saxophonist, Frederick Hemke. As a writer he has written a book entitled Jazz in a Nutshell, and he has authored articles for the Saxophone Symposium and the National Educator Journal.

Green is president of the International Association of Jazz Educators. As a dedicated member, he is donating his time and talent toward jazz education, to educators and students alike.
Johnny Griffin, Woody Shaw, and brothers Percy and "Tootie" Heath. As a young man in Philadelphia he assembled a local big band that included John Coltrane and Benny Golson. His early experience in the army and the post-war years in Chicago and New York led to his association with such notables as Cannonball Adderley, Jimmy Heath, Dizzy Gillespie and Miles Davis. A decade later he created his own small group of musicians with accomplished, individual playing and composing. "He has an approach of his own," Robert Palmer of the New York Times has said. "He's a young pianist, James Williams, identified Miller as "a young musician with an exceptional grasp of his musical resources, and an awesome technical command of his instrument. In addition to a full decade of playing experience with such artists as Art Blakey, Johnny Griffin, Woody Shaw, Betty Carter, Mercer Ellington, and Tony Williams. Born in Greenwood, Mississippi on August 13, 1937, he began playing piano at age six. From childhood he was involved in a broad mixture of musical styles and situations that included classical lessons, church, R&B porn gigs, and leading his own teenage dance trio. In 1963, at Memphis State University, he was first exposed to the academic and theoretical aspects of jazz, and formed a friendship with another impressive young pianist, James Williams. Rufus Reid received his Associate Arts Degree from Olympic College in Bremerton, Washington in 1969. He continued his education at Northwestern University in Evanston, where he graduated in 1971 with a Bachelor of Music Degree as a Performance Major on the Double Bass. Rufus began doing clinics that same year, adjudicating and performing. He has been for thirteen years and is currently on the faculty of William Paterson College in Wayne, New Jersey, as Director of the Jazz Studies and Performance Program. He has developed the curriculum of this degree program where he coaches small and large jazz ensembles. Rufus Reid has also written two bass method books. The first, The Evolving Bassist is an aid in developing a total musical concept for the double bass and electric bass. After being published in 1974, the book is now in a trilingual, international edition. The second book, Evolving Thought: Bass Book II should be used on developing thumb position techniques for the double bass and was published in 1977. From 1980 to 1985, Rufus was on the faculty of the National Foundation for the Advancement in the Arts. This program - ARTS (Art Recognition and Talent Search) - is specifically for graduating high school students across the nation. This program is now affiliated with the International Association of Jazz Educators, and Rufus continues to work with both programs. His major professional career began in Chicago and continues in New York, where he has traveled, performed, recorded and recorded with notable artists Benny Golson, Art Farmer, Harold Land, Bobby Hutcherson, Freddie Hubbard, Ray Bryant, Jr., Johnson, Kenny Carter, Joe Henderson, Kenny Burrell, Kenny Barron, and Jimmy Heath, to name a few. Rufus Reid has recorded over 200 albums, three under his own leadership - Perpetual Stride, Seven Mirrors, and Corridor To The Limits. In 1990, he joined with Asian Tuna to form the quintet, Tanareid. Their endeavors have produced the recordings Years and Miles and Passing Thoughts. They continue to perform and teach around the world. In 1992, Rufus had two performances of Two Faces, for solo double bass and jazz trio, composed by Benny Golson for Rufus with the Wayne Chamber Orchestra. It was debuted at William Paterson College and had a New York premiere in October in Alice Tully Hall at the Lincoln Center.
UNIVERSITY OF NOTRE DAME JAZZ BAND

Welcoming the crowd of fans and performers at the opening of the 35th annual Collegiate Jazz Festival for their 21st consecutive year under the direction of Father George Wiskirchen, C.S.C., is the University of Notre Dame Jazz Band.

The band consists largely of non-music majors from every college and the graduate school at the university. The band performs on campus every year in their "Dimensions in Jazz" concert as well as in a concert for the Junior Parents Weekend, the fall "Bop & Beyond" concert, and the end of the year "Farewell to Seniors" concert and other events. They regularly give broadcast concerts on the local NPR jazz outlet, WVFI-FM. This year they also travelled to Holland, Michigan for a concert and to Chicago.

The jazz program at Notre Dame involves two big bands and three or four smaller combos with an Improvisation Workshop.

This year marks Father George's 36th year as a CJF group leader. He has fronted and directed big bands at all but the very first running of CJF - bands from Notre Dame High School in 1963 to the 1993 personnel.

SYZYGY THE CRANE SCHOOL OF MUSIC SEXTET

SYZYGY, The Crane Sextet, makes its first appearance at the 1993 Collegiate Jazz Festival. The group, from The Crane School of Music in Potsdam, New York, regularly perform at a variety of venues in the northern New York area, and in October of 1992 presented a series of performances on tour in Birmingham, England and various SYZYGY members collectively have studied and/or performed with such noted figures as Yusuf Lateef, Freddie Hubbard, Jan Garbarek and Sun Ackerman.

1993 Personnel - Bass: Kevin Dorsey
Saxophone: Jason Jagodzinski, Steve Jones
Piano: Frank Nanton
Trumpet: Mike Burek
Drums: Andy Walton

Purdue University Jazz Band

The Purdue University Jazz Band has a tradition of excellence that began in the early 1970's. In addition to performances on campus, the band has performed at the Notre Dame Jazz Festival, the Detroit Montreux Jazz Festival and the Elmhurst Jazz Festival. The band has toured Europe on two occasions, each time appearing at the prestigious Montreux Jazz Festival in Switzerland. Some of the finest jazz musicians in the country have performed alongside the Purdue Jazz Band including: Howie Smith, Marvin Stamm, Freddie Hubbard, Allen Vizzutti, Bill Walsh, Gary Burton, Rich McBee, Denis DiBlasio, Kim Richmond, and Clark Tracey and Jim Pugh.

Since there is no music degree available at Purdue, the members of the band represent a variety of fields from engineering to liberal arts.

Mr. Pomeroy conducted the group for twenty-two years, during which time it performed at numerous festivals around the country, as well as at the Montreux Jazz Festival in 1970.

In 1985, the band was taken over by Jamshed Sharifi, a graduate of both M.L.T. and Berklee. Mr. Sharifi directed the band for seven years, maintaining the direction set by Mr. Pomeroy, by both searching for innovative and musically valid material and by contributing numerous award-winning charts of his own. The FJE now enjoys its 13th year and is being led by James O'Dell, former Director of Bands at Boston University. Mr. O'Dell continues in the style of those before him, and has greatly expanded the band's library with the introduction of works from many local composers.

1993 Personnel - Director: James O'Dell
Trumpets: Ali Azarbayejani, Trevor Bauer Dave Richs, Chris Stroupe, Neil Tender
Trombones: Michael Casey, Joel Johnson, Mike Peterson
Bass: Brian Tacey
Saxophones: Mark Messier
Guitars: Dave Pazzanishi, Brian Sawyer, Ron Saltz
Rhythm: Rhythm: Doug Abrams (piano), Steve Contabian (bass), Dan Hasken (guitar), Keith M. Swartz (drums)

The M.I.T. Festival Jazz Ensemble is comprised of undergraduate and graduate students at the Institute. Currently in its 13th year, the ensemble primarily performs new works in the jazz idiom by Boston area composers, highlighting especially the works of students both at M.I.T. and at the Berklee College of Music. FJE was founded in 1983 by L. Herbert Pomeroy, noted trumpeter, composer, arranger, and teacher.
Archives of the University of Notre Dame

Jazz Combo. Emphasizing the and capitalizes on their inherent attempts to keep in touch with improvisation. The group variety of styles and approaches members, the combo exploits ensembles in the midwest. Jazz Washut, has appeared at jazz festivals all over the country and in the premiere collegiate jazz Band I was invited to perform at the national conventions of the National Association of Jazz Educators in Chicago and Dallas.

UNI Jazz Band I has been a pioneer in innovative programming and instrumentation. Maintaining a balance of classic Ellington and Basie big band works and contemporary original compositions, the ensemble's repertoire consistently displays depth and diversity of style. The repertoire also showcases the versatility and high level of musicianship of the players in the big band. Having received two "Meet the Composer" grants from Arts Midwest, UNI Jazz Band I annually commissions and premieres new compositions. These works come from some of the country's outstanding jazz composers and arrangers.

While highlighting the performance of mainstream bop materials, variety remains a major goal of the players in the big band. Having performed with such great artists as Marian McPartland, Marvin Sammon, Dave Schild and the Wynton Marsalis Quintet, the band has been a pioneer in innovative programming and instrumentation. Maintaining a balance of classic Ellington and Basie big band works and contemporary original compositions, the ensemble's repertoire consistently displays depth and diversity of style. The repertoire also showcases the versatility and high level of musicianship of the players in the big band. Having received two "Meet the Composer" grants from Arts Midwest, UNI Jazz Band I annually commissions and premieres new compositions. These works come from some of the country's outstanding jazz composers and arrangers.

The recipient of numerous awards and honors, UNI Jazz Band I, the school of music's top jazz performing group, is one of the premiere collegiate jazz bands in the country. The band has performed with such great artists as Marian McPartland, Marvin Sammon, Dave Schild, and the Billy Taylor Trio. The UNI Jazz Band I has appeared at the Musiquest UNI 1990 National Finals, the 1989 Notre Dame Collegiate Jazz Festival and at numerous other festivals and conferences.

The Jazz Studies Program at Crane consists of eight large ensembles and small group performance opportunities, with class offerings in improvisation, arranging, history, and pedagogy. Recent additions to the Jazz Studies Program include a fully equipped improvisation lab, and a nationally recognized student chapter of the International Association of Jazz Educators.

Located in Potsdam, New York, The Crane School of Music was founded in 1886. It is the oldest and largest undergraduate music education program in the nation, and is part of Potsdam College of the State University of New York.


The student run Fredonia Jazz Ensemble has been in existence for over fifty years. Throughout its long history, the jazz ensemble has competed in many jazz festivals, given numerous clinics, and has undertaken dozens of tours around New York State in order to help spread the jazz language. The Fredonia Jazz Ensemble is part of the Fredonia Jazz Workshop. The Workshop consists of about fifty members. Other ensembles include: a Seven O'Clock Big Band, a vocal jazz group, and numerous small jazz lab groups.

The 35th Anniversary Jazz Festival Wishes To Thank:

The Workshop consists of about and features saxophonist John Wojciechowski, pianist Xavier Davis, bassist Matt Hughes, and drummer Keith Hall.

The Groovtet Western Michigan University Jazz Combo

The Groovtet is one of several student combos in the Jazz Studies program at Western Michigan University. The quartet was formed in the fall of 1992 and features saxophonist John Wojciechowski, pianist Xavier Davis, bassist Matt Hughes, and drummer Keith Hall.

The Crane School of Music Jazz Ensemble

The Crane Jazz Ensemble led by Bret Zveeck is the premiere performance group in the Jazz Studies Program at The Crane School of Music. The Crane Jazz Ensemble tours regularly, most recently being honored by their selection as an Outstanding Band at the 1992 Notre Dame Collegiate Jazz Festival, and has performed with such great artists as Marian McPartland, Dave Schild, and the Billy Taylor Trio. The Crane Jazz Ensemble has appeared at the Musiquest UNI 1990 National Finals, the 1989 Notre Dame Collegiate Jazz Festival and at numerous other festivals and conferences.

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WESTERN MICHIGAN UNIVERSITY JAZZ ORCHESTRA

The Western Michigan University Jazz Orchestra has received national acclaim for its high performance standards and creative approach to big band jazz. Recent recognitions include thirteen consecutive performances at the Montreux/Detroit International Jazz Festival, four "Outstanding Performance" recognitions over the last five years from the Notre Dame Collegiate Jazz Festival, and a heralded performance in New York City's Carnegie Hall. The ensemble is directed by Trent Kynaston.

1993 Personnel – Director: Trent Kynaston

William Paterson New Jersey Ensemble

The New Jersey Ensemble is one of twenty-two ensembles in the William Paterson College Jazz Studies Program. The ensemble was formed in September of 1992, with three members continuing from last year’s group and two new members joining. The ensemble rehearses for approximately five hours per week under the direction of Jazz Studies Director Rufus Reid, and participates in the college’s renowned Jazz Room Concert Series, as well as in other program activities.

1993 Personnel – Director: Rufus Reid
Tenor Saxophone: David Dettlefs; Guitar: Jeff Barry; Piano: Tom O'Brien; Bass: Joseph Martin; Drums: Russell Mizerower.

EASTERN ILLINOIS JAZZ ENSEMBLE

The University of Notre Dame Collegiate Jazz Festival is pleased to have the Eastern Illinois University Jazz Ensemble with us this year.

1993 Personnel – Director: Allan Honeycutt

MICHIGAN STATE UNIVERSITY JAZZ BAND

The Michigan State University Jazz Band has been a regular performer at the Notre Dame Jazz Festival since its beginnings in the 1960s. It also has performed at the Montreux-Detroit Jazz Festival, Disneyland, the 1988 International Association of Jazz Educators Convention in Detroit, and at numerous concerts throughout Michigan.

The MSU Jazz Band will also be playing in this year’s guest band performance on Saturday Night with festival judge, Bunny Green.

1993 Personnel – Director: Ron Newman
Saxophones: Trujillo Sullivan, Allison Sloan, Brian Doyle, David Vose, Donald Snyder, Greg Heib; Trombones: Brian Brown, Phil Robinson, Chad Hayes, Greg Spiridopoulos, Nate Langman, Joe Schroeder, Piano: Andrew Pitz, Bass: Matt Mueller; Drums: Matt Cappellone.
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