 Collegiate Jazz Festival

University of Notre Dame April 12-13, 1996
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Roy Haynes.
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On behalf of the entire committee for the 1996 Collegiate Jazz Festival, we would like to extend our heartfelt welcome to the 21st annual Jazz Festival held on the campus of the University of Notre Dame. Giff, as we affectionately (and sometimes not so affectionately) call it, has added so much to the array of traditions that abound here at ND. All this weekend participants will be challenged to play at their utmost and "shake down the thunder" in front of an audience of their peers, six internationally acclaimed jazz artists, and you. Even more impressive, however, is the tradition of jazz passed down from the now greats of their favorite experiences of their weekend with us here at Notre Dame.

Every year someone comes up to one of the staff and asks how many professionals we are in charge of running the festival. And every year, that someone is flabbergasted to learn that the entire festival is student run, from booking the judges to setting up the stages to selling our merchandise (which we hope you'll be buying). The tone for such a task is, as one would assume, rather large, and we would like to extend personal congratulations and thank you to our staff/shares/support group members. To Tony Bohn, our resident diagnose and hard work as a producer/master/chicken handler program coordinator has earned him a large chorus at the local jazz festival! To our lovely engaged Business/Advertising Manager crew of Brian Hoffman and Colleen Hagen, we'd like to send our huge thanks for causing even the devil himself to place an ad in this book as well as keeping track of our funds - a great job and go show some music. Thank you. To John "What's his number again?" Gorman and Carson "James Scott" Jones, for the love, for the shear knowledge of the art is great. To Lisa "those magic words"那些魔咒的话, we send our immense thanks, all of our "sister slaves," our program directors (as well as next year's insanity poster child), we'd like to send our immense thanks, all of our support group members. To Lisa "those magic words"那些魔咒的话, we send our immense thanks, all of our "sister slaves," our program directors (as well as next year's insanity poster child), we'd like to send our immense thanks, all of our "sister slaves," our program directors (as well as next year's insanity poster child), we'd like to thank Rob this weekend! To Cindy Dubbel, we send our thanks for coming to our meetings and making us feel important as well as throwing hands off the stage at the speed of light. To Sam Morse, our font of creativity, we send our biggest thanks and our complete awe that someone can do something that interesting with an instrument without actually playing it.

Finally, the thanks must not end before we mention Fr. George Wiskirchen, our faculty advisor and valuable source of information throughout this entire year-long process. He has inspired us to participate in this festival, he has let us eat at hand on run this festival, and he has put up with us for four years, a task which anyone would find daunting. The respect we have for his devotion to laziness and making us feel important as we write a thesis the week before the festival. To Cindy Dubbel, we send our thanks for coming to our meetings and making us feel important as well as throwing hands off the stage at the speed of light. To Sam Morse, our font of creativity, we send our biggest thanks and our complete awe that someone can do something that interesting with an instrument without actually playing it.

As for the both of us, we'd like to thank each other for actually getting along as well as we have here...

I can't leave without a special thanks to Yamaha drums and Selmer for aiding us in bringing Roy Haynes and Donald Harrison respectively to the festival. Your help in keeping the quality of the festival high was very much appreciated. I'd also like to give an extra special thank you to S.U.N. You guys have been our inspiration, my guiding light, the people who helped me from going over the deep end. I especially want to thank Rob for answering every question humanly possible. Who will I have to answer all of my questions next year??

Michael J. Seaver

I'd like to thank all of the committee for their understanding. Also, thank you to Mike's address labeler, program coordinator has earned him a large chorus at the local jazz festival! To our lovely engaged Business/Advertising Manager crew of Brian Hoffman and Colleen Hagen, we'd like to send our huge thanks for causing even the devil himself to place an ad in this book as well as keeping track of our funds - a great job and go show some music. Thank you. To John "What's his number again?" Gorman and Carson "James Scott" Jones, for the love, for the shear knowledge of the art is great. To Lisa "those magic words"那些魔咒的话, we send our immense thanks, all of our "sister slaves," our program directors (as well as next year's insanity poster child), we'd like to thank Rob this weekend! To Cindy Dubbel, we send our thanks for coming to our meetings and making us feel important as well as throwing hands off the stage at the speed of light. To Sam Morse, our font of creativity, we send our biggest thanks and our complete awe that someone can do something that interesting with an instrument without actually playing it.

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"Just as under the world civilization of the Roman Christianity emerged, music now emerges amidst the chaos of modern civilization. Both say to us: 'Our kingdom is not of this world.' That means we come from within, you from without, we derive from the essence of things, you merely from their appearance."

—Hugo von Hofmannsthal
Richard Davis is the Professor of Bass (European Classical and Jazz), Jazz History, and Combo Improvisation at the University of Wisconsin-Madison. Chicago born, Richard Davis came to UW-Madison in 1977 after spending twenty-three years in New York City establishing himself as one of the world’s premier bass players. Downbeat International Critic’s Poll named him Best Bassist from 1967-74. He took the same honors from that publication’s Reader’s Poll for seven consecutive years. A virtuoso, highly respected in any jazz style, he has worked with a long and stellar list of artists. He has made over a dozen albums as a leader and featured artist for various record labels, including the much praised Epistrophe and Now’s the Time (MUSE). Some of his performance/recording credits include Ben Webster, Sarah Vaughan, Eric Dolphy, Dexter Gordon, Frank Sinatra, Barbara Streisand, John Lennon, Miles Davis, and a host of other notables.

Mr. Davis is equally at home in the world of classical music, having played under the batons of Leopold Stokowski, Igor Stravinsky, Pierre Boulez, Gunther Schuller, and Leonard Bernstein. His great versatility as a bassist keeps him in constant demand for worldwide concert appearances. For over thirty years he has drawn enthusiastic audiences in Europe, Russia, Brazil, Puerto Rico, Cuba, The West Indies, Hong Kong, and Israel. The promotion of Mr. Davis’s 1987 album and compact disc, Persia My Dear (DISC UNION), with Sir Roland Hanna & Frederick Woods, takes the ensemble frequently to Japan, where in the past decade, his popular following has elevated him to superstardom.

Saxophonist Donald Harrison has proven himself a master of bebop, avant garde, pop, and New Orleans Mardi Gras music. Harrison says, “There are many levels of music. I’d like to think I’m striving for my highest level.” A native of New Orleans, Harrison grew up surrounded by the city’s rich musical environment. Donald cites the music of Louis Armstrong, Charlie Parker, John Coltrane and Sonny Stitt as major influences in his early musical development. Given a saxophone at the age of ten by his father, he went on to study with pianist Ellis Marsalis and saxophonist Edward “Kidd” Jordan while in high school. He attended Berklee College of Music and further honed his skills with such notable artists as Roy Haynes and Jack McDuff while he was a student.

In 1982, Harrison and trumpeter Terence Blanchard replaced the Marsalis brothers in “Art Blakey’s Jazz Messengers” — the band that had developed many of the most celebrated names in jazz for over four decades. He recorded 12 albums with Blakey and in 1983 the band won a Grammy for New York Scene. Since then, Harrison has recorded and performed with everyone from Miles Davis to Don Pullen to Eddie Palmieri. In 1983, Harrison and Blanchard started their own group. Together they recorded five albums, New York Secondline and Black Pearl, their first and last collaborations, were awarded the Grand Prix du Disque, France’s equivalent to the Grammy. In 1988, Herbie Hancock, Quincy Jones and a panel of judges selected Harrison as the first recipient of the Sony Innovators Award, a newly created award to showcase the musical excellence among young talent.

Harrison has toured extensively with his own band and played on the movie soundtracks of Spike Lee’s “Do The Right Thing” and “School Daze.” He was also a music consultant for “No Better Blues.”

In 1991, he won critical acclaim for his solo effort Indian Blues, an album which fused traditional Mardi Gras Indian music with jazz. Peter Watrous of the New York Times raved, “Impressive…gifted…a debt of both jazz and rock.” Also, his contemporary solo effort, The Power of Cool, debuted on the Billboard’s Top Ten Contemporary Jazz list in 1994.

As of late, Harrison has expanded his musical horizons even further. He was the featured soloist on the legendary Lena Horne’s recording, “Live At The Supper Club.” Also, he is the first jazz recipient of the prestigious Meet the Composer Residency. A three year residency usually given to classical composers, Harrison will be writing a jazz opera.

Donald Harrison continues to lead the music of these times with his ever progressive style.
As one of the major pioneers of jazz drumming, Roy Haynes has played with six leaders of jazz’s most significant schools of the past 60 years: Lester Young, Charlie Parker, Miles Davis, John Coltrane, Chick Corea, and Pat Metheny. He is the only drummer to have worked with Louis Armstrong, Charlie Parker, Lester Young and John Coltrane.

Born in Roxbury, Massachusetts, he began his professional career in Boston in the early 1940’s arriving in New York in 1945 when Louise Russell sent him a one-way ticket to join his band at the Savoy Ballroom in Harlem. Over the years, Mr. Haynes’ unique versatility and lyrical consistency have backed up such legends as Billie Holiday, Bud Powell, Thelonious Monk, Miles Davis, and Sonny Rollins. Lester Young called him “The Royal of Haynes.” Bird referred to Haynes as his favorite drummer, and Coltrane considered him one of the best drummers with whom he ever worked. Critics often call him the link between bebop and contemporary jazz.

In addition to a long professional engagement with Sarah Vaughan (1953-58), he has collaborated as the innovative and solid rhythmic foundation with a variety of artists such as Eric Dolphy, Stan Getz, Gary Burton, Chick Corea, Pat Metheny, and Michel Petrucciani. In the late 1960’s, he led his own group, The Hip Ensemble, which included George Adams and Hamidal Peterson. It was considered one of the first jazz-rock groups.

Roy Haynes’ latest album Te-Vous! (Dreyfus), with Pat Metheny, Donald Harrison, David Kikasiki, and Christian McBride, was released this past spring. Last year’s recording, When It’s Haynes It Roars! (Dreyfus) was “record of the month” after its release in France, and made the Billboard and Gavin charts in the U. S. Another album, Homecoming - recorded during an unforgettable night at Sculler’s in Boston, and called the best jazz performance of 1992 by the Boston Globe- was released on the Evidence label. In 1988, with a group of all-stars, Mr. Haynes won the Grammy for Best Jazz Instrumental Performance, Group, for Blues for Coltrane: A Tribute to John Coltrane. The previous year, he was nominated in the same category for Rio Music, Live in Europe.

Recently, three jazz reissues were released, including Live at the Five Spot (Blue Note) featuring Thelonious Monk, John Coltrane, and Roy Haynes; Dear Old Stockholm (GRP/Impulse) featuring the John Coltrane Quartet; and John Coltrane Newport ’63 (GRP/Impulse), presenting the best of Haynes and Coltrane live in concert. In September of 1988, Roy Haynes was awarded an American National Treasure at the Natural Museum of American History. In recognition of his great contribution to music, the Berklee School of Music in Boston awarded him an honorary Doctorate of Music Degree in 1991.

In August of 1993, from a field of 50 nominations, he won the Danish Jazz Center’s Jazzpiz Prize for 1994 - the only grand international jazz award that has at times been called the Nobel Prize of Jazz. In December of 1993, he was selected by a worldwide voting committee of jazz critics, writers, composers, and musicians as the 1993 inductee into the International Academy of Jazz Hall of Fame at the University of Pittsburgh. In November of 1994, he was awarded a Jazz Masters Fellowship, by the direction of John Maueri.

Geoff Keezer is a native of Eau Claire, Wisconsin, where both his parents taught music, and where he began his piano studies at age 3. He listened to and studied jazz as a teenager, and won a high school competition that allowed him to attend and perform at a jazz convention in Atlanta, where he met James Williams. At age 17, Geoff entered the Berklee School of Music in Boston for a year’s study. During that year, Williams played Geoff’s tape for Francois Zalacain, of Sunnyside Records, and the result was Waiting in the Wings, his debut album. His second album, Curveball, followed soon after. At the age of 18, Geoff Keezer left Berklee and moved to New York, where again with the help of James Williams, he joined Art Blakey and the Jazz Messengers. His work with the “Iron man” can be heard on One For All (A&M 1990), that same year, Geoff recorded Here and Now, a quartet/quintet date for Blue Note records.

Currently living in suburban New Jersey, Geoff remains active as a member of Art Farmer’s Quintet, and also as a leader of his own groups, most often a quartet featuring saxophonist Steve Wilson. The group has toured in the United States and Canada. In addition, Geoff is a charter member of the Contemporary Piano Ensemble, a four-piano group featuring James Williams, Mulgrew Miller, Harold Mabern, and himself. His other sideman credits include: Danny Golson, Garry Mulligan, Steve Nelson, Craig handy, Steve Turre, John Faddis, Roy Hargrove, Terence Blanchard, Joe McBride, Billy Pierce, Marlon “Smitty” Smith, George Coleman, Brian Lynch, Donald Harrison, Bobby Watson, the Mingus Dynasty, and Jerome Richardson.

In August of 1992, Geoff undertook a new venture when he played George Gershwin’s “Rhapsody in Blue” in Los Angeles at the Hollywood Bowl in an appearance with the Hollywood Bowl Orchestra under the direction of John Maueri.

Geoff is also a formidable composer, and his works can be heard on his two most recent CD’s, World Music (DIW/Columbia) and Other Spheres (DIW-japanese import only).
Director of the Institute of Jazz Studies at Rutgers University since 1976, Dan Morgenstern is a jazz historian, author, and editor professionally active in the jazz field since 1958. The Institute of Jazz Studies is the foremost archival collection of Jazz materials.

Still a frequent contributor to the jazz and generalist press, Morgenstern is the author of *Jazz People* (DaCapo Press). He served as chief editor of *Down Beat* from 1967 to 1973 and was its New York Editor from 1964. He also edited the periodical *Jazz and Metronome* and has been jazz critic for the *New York Post* and the *Chicago Sun-Times*. He has contributed to numerous anthologies and reference works.

Morgenstern taught jazz history at the Peabody Institute in Baltimore, New York University, Brooklyn College (where he was also a visiting professor at the Institute for Studies in American Music), and the Schweitzer Institute of Music in Idaho.

Morgenstern has also been active in concert production, broadcasting, and record reissue production. He is a former vice-president, trustee, and New York chapter governor of the National Academy of Recording Arts and Sciences, and has served as panelist and consultant to the Jazz Program of the National Endowment for the Arts.


Trumpeter Wallace Roney is a rarity in today’s jazz world — a young musician/composer/band leader who has worked his way up through the ranks for over 20 years, earning the respect of countless masters who have paved the way for him and others of his generation. Since age 16, he has worked with the likes of Elvin Jones, Philly Joe Jones and Walter Davis Jr., in addition to fulfilling three stints with Art Blakey’s Jazz Messengers and a long tenure with Tony Williams.

In 1991 Roney soloed alongside Miles Davis at the Montreux Jazz Festival in Switzerland. To commemorate the occasion of that collaboration, Davis gave Roney one of his trumpets. After Davis’ death Roney joined the members of Davis’ ground breaking ‘60 quintet — Herbie Hancock, Wayne Shorter, Ron Carter and Tony Williams — for a tribute tour in the summer of 1992.

Roney has been playing the trumpet since he was five years old, by the age of 12 he was playing in a classical brass ensemble at the Philadelphia Settlement Music School. He played in New York for the first time when he was 16, appearing with Philly Joe Jones at Ali’s Alley. Roney’s current group is The Wallace Roney Quintet which has recently released its namesake album. Jazz critic Eugene Holley, writing in *JazzTimes*, says of the album, “...the telepathic call and response, interplay, and explosiveness of his ensemble will invariably cause some listeners to draw comparisons to Miles Davis’ '60s supergroup.” “If I’m going to make a contribution in music,” says Roney, “I’m going to have to do it in a very creative situation. And I think the only way to do that is with musicians who will help me explore and develop my ideas.”
UNIVERSITY OF NOTRE DAME JAZZ BAND

Welcoming the crowd of fans and performers at the opening of the 38th annual Collegiate Jazz Festival for their 24th consecutive year under the direction of Father George Wiskerchen, C.S.C. is the University of Notre Dame Jazz Band. The band consists largely of non-music majors from every college and 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 Junior Parents Weekend, the fall "Bop and Beyond" concert and the end of the year "Farewell to Seniors" concert as well as other events. They regularly give broadcast concerts on the local NPR jazz outlet, WVPE-FM.

The jazz program at Notre Dame involves two big bands, and several smaller combos with an Improvisation Workshop. This year marks Father George's 37th year as a Collegiate Jazz Festival group leader. He has fronted and directed big bands all but the very first running of the festival, including bands from Notre Dame High School in Niles, Illinois for 13 years, from Northwestern University for two years, and now the University of Notre Dame for the past 24 years. This 1996 Collegiate Jazz Festival will also mark Father George's 22nd year as faculty advisor to the festival.

OBERLIN COLLEGE JAZZ ENSEMBLE

The Oberlin Conservatory Jazz Ensemble was founded in 1973 by its present director, and is a component of a four-year curriculum in jazz studies leading to a bachelor of music degree with a concentration in performance and/or composition. Numerous Oberlin graduates have achieved success in the jazz idiom, recording, performing, and composing for such artists as Anthony Braxton, Art Blakey, Anita Baker, Dizzy Gillespie, Rosco Mitchell, Lionel Hampton, Mercer Ellington, and Al Grey among others. Many have also gone on to record under their own names.

In 1985, the ensemble was invited by the United States Information Agency to make an extended tour of major cities in Brazil.

OBERLIN JAZZ SEXTET

The combo, an integral part of the Notre Dame Jazz Program, plays on most of the Notre Dame Jazz Band appearances as well as their own performances in the campus Acoustic Cafe and other venues.
The Western Illinois Jazz Studio Orchestra has not only received national recognition, but international as well. Their 1993 CD Jazz at the Crossroads was nominated for a Grammy in the professional big band category. Their 1995 CD The Third Oratorio received 4 stars in the October issue of Down Beat Magazine.

The band has developed ties in Germany and Spain. Last spring they did a five-country European tour, traveling to Germany, France, Switzerland, Spain, and Italy. The band travels to Europe every two years, playing for standing-room-only audiences.

The Purdue Jazz Band has a tradition of excellence that began in the late 1950’s, serving as an ambassador for the university on a USO tour of Sweden in 1957. More recently, the band has performed at the North Dakota, Fort Hays, and Queen’s/Montreux Jazz festivals and has toured Europe on 2 occasions, each time appearing at the prestigious Montreux Jazz Festival in Switzerland. In addition to 14 formal concerts each school year, the Purdue Jazz Band performs for numerous university and community events, playing a wide variety of music, from big band to contemporary jazz. In May of 1996, the 23-member ensemble toured the Orient, performing in Tokyo, Beijing and Shanghai.

The band is directed by Lissa Fleming May, who is in her seventh year as Assistant Professor of University Bands. Her recent publications include a book, Setting the Stakes: Jazz and Two Compositions for Jazz Band, Ray’s Jazz and El Grito Complete. She holds bachelor’s and master’s degrees from Indiana University, and is currently fulfilling requirements of the doctorate degree in music education at the university.

The Central Michigan University Jazz Percussion and Steel Drum Ensemble has performed numerous festivals over the past years. Individual members of the ensemble have received awards for outstanding musicianship, best rhythm section player, outstanding student arranger, and outstanding soloist. The group has been recognized as an “Outstanding Group” and praised by such great percussionists like Joe Morello, Louie Bellson, Roy Haynes, Ed Thigpen, Ed Shaugnessy, Danny Gottlib, William Kennedy, Ed Soph, Steve Houghton, John Robinson, Terry Gibbs, Kevin Rosse, David Samuels, and David Friedman.

Current and alumni members of the CMU Ensemble have made many recordings, including 3 projects with their director’s group, the Robert Hohner Percussion Ensemble. The group’s most recent compact disc, World Music, was released in January of this year. The CD combines authentic percussion and traditional voices from Nigeria, Cuba, Ghana, Haiti, Trinidad and Japan.

The CMU Percussion Studio will be presenting its Summer Percussion Workshop July 7-20, 1996.
The Northern Illinois University Jazz Band

The NIU Lab Band is one of the three big bands represented at the university. The formal degree program also offers a twenty-four-credit jazz studies major. The top performing group, "The NIU Jazz Ensemble," directed by Ron Carter, former director of the nationally known East St. Louis Lincoln High Jazz Band, has begun to perform all over the Midwest. The Band attended the Intercollegiate Jazz Festival at St. Louis, and the Collegiate Jazz Festival at Notre Dame. In recent years, the Band has been featured in performance at the Mobile Jazz Festival and at concerts in New Orleans, Memphis, and Chicago. Recent guest soloists with the UI Jazz Band include Louis Bellson, Pete Christlieb, Kim Richmond, Clark Terry, Bill Watrous, and Joe Williams. The UI Jazz Bands and Combos maintain an active performance schedule within the community and perform regularly at a variety of jazz clubs near the university campus.

Jazz at University of Illinois

For over thirty years the University of Illinois Jazz Band has established a reputation for excellence through performances in Europe, the Soviet Union, and throughout the United States. Significant performances include the International Association of Jazz Educators Convention and the Midwest Band and Orchestra Clinic. Prominent University of Illinois alumni include Cecil Bridgewater, Ron Dewar, Joe Farrell, Tim McInteeley, Joel Spencer, Joan Hickey, and Kim Richmond, to name a few.

The University of Illinois Jazz Bands are designed to acquaint proficient instrumentalists with traditional jazz literature and new jazz compositions and arrangements written by students and faculty. The new jazz compositions emphasize incorporation of MIDI technology and the incorporation of computers together with interactive software for teaching improvisation and composition. Jazz students work with the new technology in a multimedia jazz practice room designed for their use.

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Go "Crazy" Sue!

We would like to congratulate the 38th annual Jazz Festival and our very own co-chair, Sue Riemann.
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