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COLLEGIATE

JAZZ  
*Festival*

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On behalf of the entire staff of the 1994 Collegiate Jazz Festival, we would like to take this opportunity to welcome you to the 36th annual Jazz Festival here at the University of Notre Dame. Notre Dame is a university that thrives on tradition, and this event symbolizes what this university is about. Excellence in your field - just as the University challenges its students daily, so to does this festival challenge the musician, bringing out his/her best in front of excited crowds and some of today's top jazz musicians. Longevity - the festival is the oldest of its kind and continues to grow each year. Dedication - both musicians and student workers alike have put in a great deal of time and effort into making this event not only possible, but a success. Nostalgia - the memories of many performances are etched in the minds of those fortunate enough to be present. We hope that these qualities will shine through and that all those who attend will find the experience to be one of enjoyment and satisfaction in all respects.

This year you will see thirteen of the top collegiate programs in the nation. When you add the Judges' Jam and the Airmen of Note, the weekend will be certain to provide a dazzling array of entertainment for jazz lovers everywhere, and hopefully introduce many newcomers to the excitement of live jazz as we continue our efforts to spread the influence of jazz. One feature that we are especially proud of is the elimination of a competitive nature to the festival. By taking away designations such as first and second place, we bring jazz back to where it should be, an opportunity for those with a gift to entertain and inspire those around them.

As always, the festival is a student run event, a fact that can make those involved especially proud, and sometimes surprised when we realized how much time and effort is required to create the finished product. Of course we must thank those whose efforts and contributions we could not do without. To Sean Kenney, for going to all of the meetings we decided to skip; Shawn White, for being the designated driver during our budget meetings; Chris Weirup, for his creative talents in designing the t-shirts I hope you're all wearing now; Chris Putt and Victor Nananananagas, for their unparalleled effort in advertising excellence; Cristina Mendoza, for putting up with deadlines we tended to set up the day before; Sue Riemann, for typing all this in; and the directors of all the bands who are here, for bringing your groups and for all of your phone calls reminding us that we had forgotten yet another significant piece of information we had promised the month before.

The Festival owes its deepest gratitude however, to Father George Wiskirchen, C.S.C. His constant love for jazz and devotion to the festival have kept it going throughout the years. Without his support the festival would never have reached the status and reputation it has today.

The years we have been involved with the festival have truly been outstanding and we are glad that we have been able to carve our own small niche in the history of the festival. We thank all of you are in attendance here this weekend, for without your continued support, we could not continue to bring the finest in jazz here to Notre Dame. We look forward to returning next year as older and wiser graduates and in joining all of you in supporting the Collegiate Jazz Festival at the University of Notre Dame.

*Brian J. Capozzi*  
Co-Chairman CJF 1994

*Gregory T. Goger*  
Co-Chairman CJF 1994

## 1994 Performance Schedule

### FRIDAY NIGHT

- 7:30 p.m. University of Notre Dame Jazz Band
- 8:15 p.m. University of Massachusetts Jazz Band I
- 9:00 p.m. M.I.T. Festival Jazz Ensemble
- 9:45 p.m. Western Illinois Jazz Ensemble
- 10:30 p.m. Judges Jam

### SATURDAY AFTERNOON

- 11:00 a.m. Judges' Clinics - Band Building, University of Notre Dame
- 1:00 p.m. Central Michigan Percussion Ensemble
- 1:45 p.m. Southwest Texas State University Jazz Band
- 2:30 p.m. Oberlin Combo
- 3:15 p.m. University of Wisconsin at Stevens Point Jazz Band
- 4:00 p.m. Michigan State University Jazz Band I

### SATURDAY NIGHT

- 7:30 p.m. Oberlin Jazz Ensemble
- 8:15 p.m. Purdue University Jazz Band
- 9:00 p.m. Manhattan School of Music Octet
- 9:45 p.m. Western Michigan University Jazz Orchestra
- 10:30 p.m. Airmen of Note - guest jazz band



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 DeMichael, 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 McMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen, C.S.C.

1967 Donald Byrd, Don McMichael, Herbie Hancock, William Russo, Lalo Schiffrin, Robert Share

1968 Ray Brown, Dan Morgenstern, Oliver Nelson, Robert Share, Gerald Wilson

1969 Gary McFarland, Dan Morganstern, Sonny Stitt, Clark Terry, Ernie Wilkins, Fr. George Wiskirchen, C.S.C.

1970 Richard Abrams, Leon Breeden, Joe Farrell, Dan Morgenstern, Ernie Wilkins

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, Joa Farrell, Jimmy Giuffre, Roy Hayes, Hubert Laws, Dan Morgenstern, Jimmy Owens

1974 Charlie Haden, Billy Harper, Roy Haynes, Dan Morgenstern, Lonnie Liston Smith, Bill Waltrous

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 Morganstern, 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, Bradford Marsalis, Wynton Marsalis, Jim 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 Isreals, 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

1989 Dan Morgenstern, Jim McNeely, Claudio Roditi, Ed Shaughnessy, Frank Wess

1990 Carl Allen, Alan Broadbent, Gerald Wilson, Mark Johnson, Steve Turre, Donald "Duck" Harrison

1991 Randy Brecker, Eddie Gomez, Dick Oatts, Harold Mabern Jr., Roy Haynes, Dan Morgenstern

1992 John Cayton Jr., Dan Morgenstern, Lew Tabackin, Ed Thigpen, Bill Waltrous, James Williams

1993 Carl Allen, Jon Faddis, Bunky Green, Jimmy Heath, Mulgrew Miller, Rufus Reid

## *CJF Chairpersons From the Past*

1959 Bill Graham

1960 Jim Haughton

1961 Dave Sommer

1962 Tom Eiff

1963 Charlie Murphy

1964 Sidney Gage

1965 Daniel Ekkebus

1966 Tony Andrea, Tony Rivizzigno

1967 Paul Schlaver

1968 John Noel

1969 Greg Mullen

1970 Ann Heinrichs

1971 Ann Heinrichs

1972 Bob Syburg

1973 Bob Syburg

1974 Ken Lee

1975 Barbara Simonds

1976 Damian Leader

1977 Mike Dillon

1978 Jim Thomas

1979 Joe Carey

1980 Stan Huddleston

1981 Tim Griffin

1982 Kevin Bauer

1983 Bob O'Donnell

1984 Bob O'Donnell

1985 John J. Cerabino

1986 Jerry Murphy

1987 Kevin Cronin

1988 David C. Thorton

1989 Kevin Keane, Paul Loughridge

1990 Kevin Keane

1991 Jerry Larkin

1992 Paul J. Goodwine

1993 Erik Hanson

### A Special Thank-You

*The current CJF chairpersons and staff would like to take this opportunity to publicly thank someone whose continuous time, support, and efforts have helped not only the Collegiate Jazz Festival but also the entire Notre Dame Band Program throughout the years.*

*Mrs. Margaret Nemeth, known to most band members simply as "Tootie," efficiently oversees the workings of the band office day in and day out, without fail. She does everything from helping organize each band member's bowl trip travel arrangements to double and even triple-checking the band's many different schedules and itineraries over the course of a typical year.*

*She has made numerous telephone calls and inquiries concerning CJF's publicity, the judges and their travel itineraries, the different bands, and anything*

*else the chairpersons could possibly think of. The most impressive part of Tootie's work is that she*



*does all of this without complaint and never asks for anything in return. It is this selfless devotion and service that all of us would like to publicly recognize. Tootie is an integral part of not only CJF but also the entire band program, and without her work, things would be a lot more difficult.*

*Even though she doesn't ask for it, the chairmen and staff would like to give her this earned recognition and their deepest gratitude.*



## Tim Eby

This year's Master of Ceremonies for the Collegiate Jazz Festival is Tim Eby. This will be the fourth year Tim is serving as emcee of the festival. He has been Station Manager at 88.1 WVPE Public Radio since September 1982. Over the last 11 years, Eby has developed the station's programming and fundraising activities building 88.1 WVPE from a volunteer/student operated radio station to a National Public Radio member station with a full-time staff of seven.

WVPE Public Radio serves northern Indiana and southwestern lower Michigan with news and information programming from National Public Radio and American Public Radio, plus jazz, blues and folk music. The station is funded primarily from local contributions for listeners, corporations, and foundations.

In addition to his management responsibilities at WVPE, Eby hosts a Monday evening jazz program on the station. JAZZ TONIGHT features current and classic jazz each Monday evening from the



beginnings of be-bop through the hottest young jazz artists performing today. Eby also has been volunteer chairman of the Elkhart Jazz Festival since 1992, and is currently a board member of the Elco Theatre/Premier Arts, Inc. and Elkhart Centre, Inc.

## In-Depth News, Jazz & Blues



National Public Radio

### Ray Brown

B A S S

Ray Brown, born in Pittsburgh, PA in 1926, received his first formal music training on the piano when he was eight years old. He later learned to play the bass by ear, and from then on, a whole new world opened up before him.

Shortly after graduating from high school at the age of seventeen, Brown went on the road with the Jimmy Hensley Sextet. Soon after he left that band, he ventured to New York City, where he saw and listened to the greatest talents in the jazz world at the many clubs on 52nd Street, including Art Tatum, Billie Holiday, Charlie Parker, and, of course, Dizzy Gillespie. The young bass player had been in the Big Apple less than four hours when he was introduced to Gillespie. Brown's reputation had beaten him to the big city, and Gillespie asked him to drop by for the

next day's rehearsal. Brown started to play and Gillespie liked what he heard. He hired the young jazz aspirant and Brown remained with the group for two years, jamming with such greats as Charlie Parker on sax, Max Roach on drums, Bud Powell on piano, and Dizzy on trumpet.

After leaving Gillespie's group, Brown formed his own trio with Hank Jones on piano and Charlie Smith on drums. He met and was involved musically with many other musicians over the years with the trio. Also during those years, Brown became involved with the Jazz at the Philharmonic group, and he became a regular member of the JATP tour in 1951.



Soon he was discovered by Norman Granz and, as a result, was introduced to Oscar Peterson, with whom there resulted a fifteen-year liaison of music and friendship. Brown insists Peterson had a lasting influence on him, and added that his tours with Peterson were some of the most rewarding experiences of his career. He also credits his association with Peterson for most of his success; an association that produced not only brilliant music but also a warm friendship.

Among Brown's accomplishments are a Grammy in 1963 for his joint composition of "The Gravy Waltz," with Steve Allen, television performances, movie scores, and numerous recordings, many of which involved collaborations with the greatest jazz stars of the last half-century.

Brown's trio plays on with current members Jeff Hamilton on drums and Benny Green on piano.



# Benny Green

## PIANO

"I want to play music that speaks clearly to people. I want people to hear our music and get a warm feeling inside."

Benny Green, 30-year old jazz pianist, has been speaking clearly and steadily gaining respect from the jazz world. It all started with his arrival in

New York City from Berkeley in 1983, where he found elders, such as Walter Davis and Walter Bishop, and young players like Mulgrew Miller to guide him in the big city. He was soon noticed by Betty Carter and won a spot in her band, joining drummer Lewis Nash and bassist David Penn, where Green developed musically in the challenging environment of an established jazz group.

He left Carter in 1987 to join the late Art Blakey and his Jazz Messengers, a group he had only dreamed of playing with while following them as an avid fan in California. Green picked up more important lessons from Blakey like consistency in his perfor-



mance and developing his own sound and style of playing. He left Art's band intent on proving himself in the world of jazz, and that intention led him to even more great artists such as Freddie Hubbard, his future bandmates Christian McBride, Carl Allen, and Ray Brown.

He continues to learn from his experiences in Brown's trio. "With the Ray Brown gig that began this year, ... I've been able to edit and trim down the rhythmic aspects of the music so that the pulse is more predominant." Using all of this previously gained knowledge and natural talents, Green has recorded four albums under the Blue Note label, "Lineage," "Greens," "Testifyin'! Live at the Village Vanguard," and his latest, released in the second half of 1993, "That's Right!" as the leader of his own trio. The rest of the trio is composed of Christian McBride on bass and Carl Allen on drums.

Green also proved himself a worthy member of the jazz world by receiving the prestigious 1993 Glenn Gould International Protégé Prize in Music and Communication, an honor which he received from one of his biggest idols, Oscar Peterson. Peterson, Canada's most famous jazz musician and 1993 Glenn Gould Prize winner, chose Green as a young musician he considered to have great promise and enabled him to be the first young artist to win the coveted Protégé award.

THANK YOU!

*[Handwritten signature]*

# Christopher Hollyday

## SAXOPHONE

"... this ain't just another kid who can move his digits uncommonly fast. This one's got ideas to support those blazing chops..." *Down Beat Magazine*. Amazingly enough, he has only been playing the saxophone for 14 years.

Christopher Hollyday was born in 1970 and raised in Norwood, Massachusetts; the son of Richard Hollyday, a salesman and avid bebop listener. Christopher picked up his first saxophone at age nine and by the age of fourteen had not only learned most of Charlie Parker's solos by heart, but made his professional debut. A year later, in 1985, he cut his first album as a leader, "Treaty," on his own Jazzbeat label. This was followed the next year by "Oh, Brother!" (also Jazzbeat), which featured his brother Richard on trumpet. By May of 1988, with interview requests and gig offers mounting, Christopher recorded "Reverence" with Cedar Walton, Ron Carter, and Billy Higgins.

In addition to releasing "Christopher Hollyday," his major label breakthrough for RCA/Novus in 1989, he toured as featured soloist on trumpeter Maynard Ferguson's Sixtieth Birthday Tour, headlined a week-long engagement at the Village Vanguard in Manhattan (becoming at that time, the



youngest leader to grace that hallowed stage) and became an endorsee of and clinician for the Selmer saxophone company and Rico Products.

Hollyday's follow-up recording, "On Course," in 1990, led the young leader into a year of successes including a dozen performances with his band opposite Harry Connick, Jr. before leaving on a European tour.

Christopher's return to the US from that tour found his quartet in The Blue Note in New York City for a week. His photo in *Time* magazine followed as he continued to perform in concerts and festivals around the country. Upon leaving the studio after recording "The Natural Moment," the Christopher Hollyday Quartet left on its first national tour of thirty-five cities in twelve weeks, parts of which were documented on a segment of CBS News Sunday Morning in March 1991.

His latest recording, "And I'll Sing Once More," also on the RCA/Novus label, garnered rave reviews and a four and a half star rating (between very good and excellent) from *Down Beat* magazine, showing the truly tremendous talent of this new jazz wonder.

*Sincerely, Chris*  
*[Handwritten signature]*



**Dan Morgenstern**  
**JAZZ CRITIC**

*Thanks,  
Dan Morgenstern*

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. Morgenstern is a co-editor of the Annual Review of Jazz Studies and the monograph series Studies in Jazz, published by IJS and Scarecrow Press. Still a frequent contributor to the jazz and generalist press, Morgenstern is the author of Jazz People (Harry N. Abrams, 1976).



He served as chief editor of Down Beat from 1967 to 1973 and was its New York Editor from 1964. He also edited the periodicals Jazz and Metronome and has been jazz critic for the New York Post and the Chicago Sun-Times and US correspondent and columnist for Japan's Swing Journal and Great Britain's Jazz Journal. He has contributed to numerous anthologies and reference works, including the Encyclopedia Britannica Book of the Year, the New Grove Dictionary of Jazz, the New Grove Dictionary of American Music, and the Negro Almanac.

Morgenstern has taught jazz history at the Peabody Institute in Baltimore, New York University, and Brooklyn College, where he was also a visiting professor at the Institute for Studies in American Music. He served on the faculty of the Institutes in Jazz Criticism jointly sponsored by the

Smithsonian Institution and the Music Critics Association.

Morgenstern has also been active in concert productions (Jazz in the Garden, and annual ten-concert series at New York's Museum of Modern Art, 1961-66; Jazz on Broadway, a 1963 series at the Little Theater; and a number of events for the Newport and Kool Jazz Festivals and the New York Jazz Repertory Company); broadcasting (co-producer of the TV series Just Jazz for PBS, 1971; producer-narrator of The Scope of Jazz, Pacifica Network, 1962-67, and, since 1979, co-producer and co-host of Jazz From the Archives on WGBO, Newark's Public Radio station), and record reissue production (Producer of the one hundred LP-series The Greatest Jazz Recordings of All Times for the Franklin Mint Record Society, on behalf of the Institute of Jazz Studies).

Morgenstern was a co-founder and director of the Jazz Institute of Chicago, served on the board of directors of the New York Jazz Museum, and The American Jazz Orchestra, and is director of the Mary Lou Williams Foundation. He is a former vice president and a trustee and New York chapter governor of the National Academy of Recording Arts and Sciences, and has served as panel co-chairman, panelist, and consultant to the Jazz Program of the National Endowment for the Arts.

A prolific annotator of record albums, Morgenstern has won Grammy Awards for Best Album Notes in 1973, 1974, 1976, 1981, and 1991. He received ASCAP's Deems Taylor Award for Jazz People.

**Claudio Roditi**  
**TRUMPET**

*Love,  
Claudio Roditi*

Integrating post-bop elements and Brazilian rhythmic concepts into his palette with ease, Claudio Roditi plays with power and lyricism. This versatility keeps the trumpeter/flugelhornist in demand as a leader, a studio musician and a sideman.

Born in 1946 in Rio de Janeiro, Brazil, Roditi began his musical studies when he was just five years old. By the time he was twelve, he had already become a serious jazz listener. Eight years later, he was named a finalist in the International Jazz Competition in Vienna, and the following year, he moved to Mexico City where he was active on the contemporary music scene.

Moving still closer to New York, Roditi relocated to Boston and studied at Berklee College of Music. Later he joined the faculty of the School of Contemporary Music and rounded out his schedule with club and concert performances. In 1976, Roditi finally made the move to the jazz mecca of the world, New York, which, between tours and worldwide performances, he continues to call home.

Since his arrival in New York, Roditi has performed and/or recorded with Charlie Rouse, Herbie Mann, Tito Puente, Paquito D'Rivera, and McCoy Tyner, among others. Beginning in 1989, Roditi traveled for several years as a member of Dizzy Gillespie's United Nations Orchestra. Currently, he leads his own bands and tours with the JazzMasters, an eight-piece group which also features horn players Freddie Hubbard, Red Rodney, James Moody, Jimmy Heath, and Slide Hampton.

With five critically-acclaimed albums to his credit, Claudio Roditi is truly an artist on the move with his music. His most recent album, "Milestones" (Candid 9515), which was selected Best Jazz CD of 1992 by CD Review, represents a couple of firsts for Roditi. It is his initial live recording as a leader as well as the first time that he doesn't intermix Brazilian music with jazz. "Usually, I play a combination of the two," says Roditi, "But, I feel at home playing either."

Roditi's discography also includes "Two of Swords" (Candid 79504, 1991); "Slow Fire" (Milestone 9175, 1989); "Gemini Man" (Milestone 9158, 1988); "Claudio!" (Uptown 27.27, 1985); and "Red on Red" (Greene Street 2001, 1984). An able writer and arranger, Roditi showcases a variety of original music on all of these selections.

While "Milestones" is a pleasant departure from previous albums, the chances that Claudio Roditi will give up on Brazilian music are slim to none. But regardless of what he plays, there's one thing listeners can always count on - his rich, distinctive tone. As one critic wrote: "His music is smooth and sharp and seldom less than perfect, and yet it does have warmth; and the tone that he commands from his horn is one of the most beautiful and richest we have heard."

Claudio Roditi is definitely a name and a sound to remember.





## Ed Shaughnessy D R U M S

Ed Shaughnessy has performed with every major symphony in the United States, countless big bands, and has backed almost every creative ensemble ever to enter a recording studio. After twenty-nine years with the NBC "Tonight Show" orchestra, he still performs with the Doc Severinsen Orchestra.

Being truly dedicated to music education, Ed has been associated with the New York University as an artist and teacher in jazz and rock drumming. A musician who really enjoys working with young people, Ed has a driving enthusiasm that generates a warm response from all music lovers. Ed has done over 600 clinics throughout the world and even teaches for two weeks each summer at Skidmore College in Saratoga, New York.

Ed Shaughnessy began playing drums at the age of fourteen in his native state of New Jersey. At nineteen years of age, he was already performing with George Shearing in New York City. Much of Ed's success can be attributed to his combination of artistry and philosophy with other musicians. "Being a successful member of the group is the only way to be a good soloist." This view is clearly shared by the other brilliant soloists who comprise his own seventeen-piece band, *Energy Force*.

Ed has performed on over 500 albums, including the recent Telark release, "Big Band Hit Parade," with the Cincinnati Symphony. Ed also performed with the Tommy Newsome TV Jazz Stars, released on Lazer Light Records. The Ed Shaughnessy solo release on CMG Records features Ed with his quintet on the record, "Jazz in the Pocket."

An author of two instruction books, *New Time Signatures in Jazz Drumming* and *Big Band Drummers' Reading Guide*, Ed is one of today's most sought after drum set clinicians in international music education. A clinic by Ed Shaughnessy makes drummers and other musicians quickly realize why the critics say he is "one of the world's greatest drummers." Backing that up, Ed has been awarded the Modern Drummer Magazine Readers Poll distinction of the "Best Big Band Drummer" for the past five consecutive years.

An unusual facet of the Shaughnessy versatility is his mastery of the Indian Rhythmic System and the Tabla, which he studied with Allarakha, Ravi Shankar's virtuoso Tabla player. He "contributes greatly" the *New York Times* says, "to the advancement of melodic drumming."

Mr. Ed Shaughnessy appears courtesy of Selmer-Ludwig Company and the Sabian Cymbal Company.



## The Bands

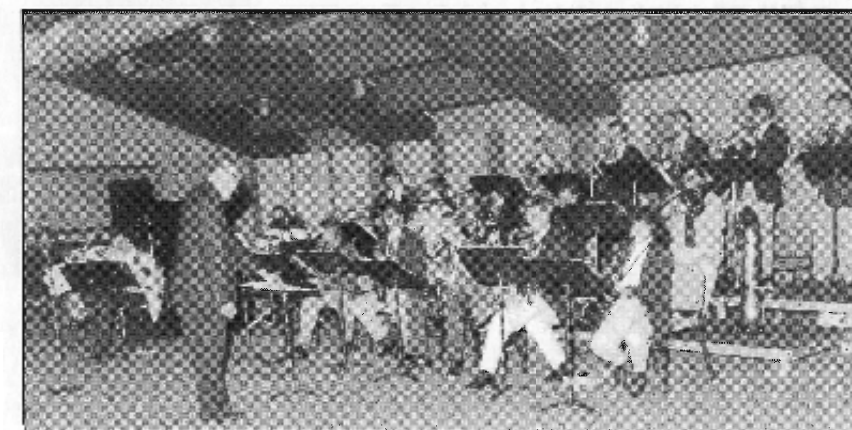
### University of Notre Dame Jazz Band

Welcoming the crowd of fans and performers at the opening of the 36th annual Collegiate Jazz Festival for their 22nd 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, WVPE-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, three or four smaller combos with an Improvisation Workshop.

This year marks Father George's 35th year as a CJF group leader. He has fronted and directed big bands at all but the very first running CJF - bands from Notre Dame High School in Niles, Illinois (the Melodons) for 13 years, from Northwestern University for two years, and now the University of Notre Dame for the past 22 years. This 1994 Collegiate Jazz Festival also will mark Father George's 20th year as faculty advisor to the festival.



1994 Personnel - Director: Father George Wiskirchen, C.S.C. Saxophones: Tony Garza, Chris Heekin, Jim McKiernan, Kurt Weiss, Becky Bizup. Trumpets: Paul Popiel, Angelia Cartwright, Greg Goger, Jim Nichol, Dave Madden. Trombones: Cristina Mendoza, Brian Hammel, David Slaydon, Greg Ginocchio. Rhythm: Brandon Crouch (Piano), Kevin Hoffman (Guitar), Bill Fekrat (Bass), Kevin Fleming (Drums). Vocalist: Matt Umhofer.

### University of Massachusetts at Amherst Jazz Ensemble I

One of three big bands emanating from the School of Music and Dance, JEI continues to receive critical acclaim and national recognition through its appearances at MUSICFEST USA, MUSICFEST CANADA, The Notre Dame Collegiate Jazz Festival, and the M.I.T. Collegiate Jazz Festival, as well as in DOWN BEAT magazine's Annual Student "dee bee" Awards. The ensemble's repertoire features many student and faculty compositions and arrangements. In recent years, JEI has been featured at the 18th Annual I.A.J.E. Conference in Washington D.C., The New York State School Music Association All-State Winter Conference, The Music Educators National All East Conference, has opened for the Max Roach All-Stars, and most recently, appeared at the 21st Annual International Association of Jazz Educators Conference.

1994 Personnel - Director: Jeff Holmes. Saxophones: Tony Beaudry, Bruce Diehl, David Pope, Patrick Hughes, Mike Sakash. Trumpets: Brian Scanlon, Dave Purdy, John Piazza, Jr., Mike Coogan, Tony Lechner. Trombones: Neal Melley, Dyne Eifertsen, Richard Copeland, Kevin Kardell. Flutes: Shannon Thomson, Andrea LaRose. Rhythm: Bob Ferrier (Guitar), Dave Dion (Mallets/Percussion), Stephan Crump (Bass), Jon Mele (Drums), Ben Stanton (Percussion).





## M.I.T. Festival Jazz Ensemble

The Festival Jazz Ensemble is currently celebrating its 31st year at the Massachusetts Institute of Technology. Established in 1963 by noted New England jazz trumpeter and educator Herbert Pomeroy, the ensemble was later directed by Jamshied Sharifi. Current director James O'Dell has continued the ensemble's rich history of performing and commissioning works written/arranged specifically for FJE. To date, the ensemble has been responsible for premiering over fifty original works for big bands.

The FJE and MIT Music and Theatre Arts Department play host to the annual New England Collegiate Jazz Festival, featuring such artists as Ernie Watts, Jim Hall, Hal Crook, Terence Blanchard, Randy Brecker, Dave Barger, and Phil Woods. FJE is one of two ensemble big bands, as well as the seven other performing ensembles at MIT.

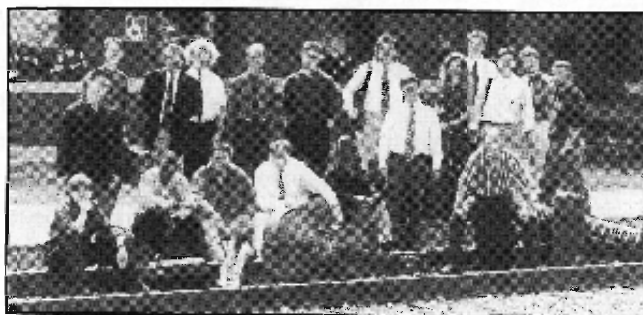


1994 Personnel – Director: James O'Dell. Saxophones: Suzie Ward, Josh Goldberg, Damon Bramble, Andres Pieczanski, Dave Fox. Trumpets: Chris Stroupe, Fermin Garcia, Wayne Dempsey, Peter Greene, Ali Azarbayajani. Trombones: Joel Johnson, Eric Scheirer, Brian Tracey, Mike Casey. Rhythm: Solomon Douglas (Piano), Bryan Smith (Bass), Jon Heiner (Guitar), Dan Walczyk (Drums).

## Western Illinois University Jazz Studio Orchestra

As the top performing jazz ensemble at Western Illinois University, the Jazz Studio Orchestra has won many awards including the 1985 Elmhurst College Jazz Festival's Outstanding Big Band, Outstanding Combo, Best Big Band Composition, Best Combo Composition, and five All Star Jazz Musicians, the 1987 Music Fest U.S.A. National Final's Silver Award for Big Band, and the 1989 Music Fest U.S.A. National Final's Gold Award for Big Band. The Jazz Studio Orchestra annually travels throughout the Midwest presenting concerts and clinics in high schools, colleges, universities, and numerous festivals. In the spring of 1988 and 1990, the band toured West Germany, performing at jazz houses, universities, and music hochschulen. In 1991, they appeared in the Santa Fe, NM Jazz Festival.

WIU yearly attracts big names in jazz and entertainment. The Woody Herman Band, the Toshiko Akiyoshi Big Band, the Count Basie Band, Pat Metheny, Dizzy Gillespie, Spyro Gyra, Maynard Ferguson, Bob Hope, Red Skelton, Bob Newhart, and Harry Blackstone are a few who have appeared in recent years. Some of the guest artists who have performed with the WIU group include Urbie Green, Ernie Watts, Louis Bellson, Bunky Green, Nick Brignola, Marvin Stamm, Steve Houghton, Diane Schuur, Snooky Young, Frank Mantooth, as well as many other influential jazz figures.



1994 Personnel – Director: Dale F. Hopper. Saxophones: Brian McCawley, Trey Semmes, David Damm, Joel Moore, Jeremy Bell. Trumpets: Bill Hardy, Tom Romer, Chris Bianchetta, Rebecca Stekl, Jeff Loper. Trombones: Scott Jones, Keith Ozsvath, Tony Bianchetta, Mark Sanderson. Rhythm: Steve Kummer (Piano), Toby Curtright (Bass), Frank Parker (Drums).

## Central Michigan University Jazz Percussion and Steel Drum Ensemble

The Central Michigan University Percussion Ensemble, formed under the direction of Robert Hohner, is a very active, multi-faceted performing group. They have performed at places such as the Montreaux-Detroit Jazz Festival, MusicFest U.S.A., Notre Dame, Elmhurst, Aquinas, and Ohio State Jazz Festivals. Individual members of the ensemble have received awards for outstanding musicianship, best rhythm

section player, outstanding student arranger, and outstanding soloist. They have also performed with Joe Morello, Ed Shaughnessy, David Samuels, David Freidman, Bob Mintzer, and Larry Fratangelo.

The ensemble already has three compact discs, entitled "Different Strokes," "LIFT-OFF," and "THE GAMUT," to its credit. In addition to the ensemble, the discs feature saxophonist Bob Mintzer of the Yellow Jackets, drummer Joe Morello of the Dave Brubeck Quartet, and mallet percussionist David Samuels of Spyro Gyra.



1994 Personnel – Director: Robert Hohner. Members: Mickey Martin, Jennifer King, Rebecca Kolinski, Erika Jacobs, Derek Crawford, Mike Hovnanian, Lorne Watson, Jeff White, Tom Kozumplik, Scott Vernon, Seth Kilbourn, Jason Lewis, James Leslie, John Hill, Dave Steffens, Jim Coviak, David Zerbe.

## Southwest Texas State University Jazz Ensemble

Southwest Texas State University (SWT) emphasizes the importance of jazz education and performance as part of a comprehensive music department curriculum, a tradition that began with the first "Stage Orchestra" formed in 1951. The recipient of numerous awards and honors, the SWT jazz ensemble has performed at various prestigious jazz festivals including the Galveston, Notre Dame, San Antonio's "Jazz Alive," and the 25th Anniversary of Switzerland's Montreaux Jazz Festival in 1991.

Two jazz ensembles, combos, jazz improvisation, jazz keyboard, jazz theory/orchestration, vocal jazz ensemble, jazz pedagogy, and jazz history are an integral part of the jazz program at SWT. Students also have the opportunity to interact with internationally recognized jazz artists who regularly appear in on-campus concerts and clinics, or in performances with the SWT ensemble. Marvin Stamm, Dick Oatts, Bobby Shew, Pat Metheny, Dennis Dotson, and Woody Herman's Young Thundering Herd are some of the prominent musicians who have recently appeared. In addition, SWT sponsors an annual jazz festival that features outstanding high school and junior college performances.

1994 Personnel - Director: Dr. Keith Winking. Saxophones: Jay Fort, Eva Baumgarten, Chris Chipman, Noel Vickers, Joseph Marchione. Trumpets: Al Gomez, Ron Ledbetter, Mike Wilson, Rudy Estrada, Scott Mosely. Trombones: Robert Almogabar, Paul Schlichting, Gabriel Gallardo, Charles Richter, Anthony Leflet. Rhythm: Joseph Cordi (Piano), Kirk Cameron (Guitar), James McFeeley (Bass), John Moore (Drums), Jason Flenniken (Drums). Vocalist: Carol Cisneros.





## University of Wisconsin at Stevens Point Jazz Band

## Michigan State University Jazz Band

## Oberlin Conservatory Jazz Ensemble

The Oberlin Conservatory Jazz Ensemble was founded in 1973 by its present director, and is comprised of both jazz and classical performance majors. The ensemble 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, Roscoe Mitchell, Dollar Brand, Lionel Hampton, Mercer Ellington, and Al Grey, among others. Many have also recorded albums under their own names.

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

## Purdue University Jazz Band

The Purdue Jazz Band has a tradition of excellence that began in the early 1970's. The band has performed at the Notre Dame, Elmhurst, and Detroit Montreaux Jazz Festivals and has toured Europe on two occasions, each time appearing at the prestigious Montreaux 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 Vizzuti, Bill Watrous, Gary Burton, Denis DiBlasio, Kim Richmond, Chris Vadala, Jim Pugh, Louis Bellson, and Arturo Sandoval. Purdue serves as the host of the Purdue Jazz Festival each January, bringing some of the midwest's finest high school jazz ensembles to the Purdue campus. Since there is no music degree available at Purdue, the members of the band represent a variety of fields from engineering to liberal arts.

The Purdue Jazz Band is directed by Lissa Fleming May, who is in her fifth year as an Assistant Professor of Univer-

sity Bands. Her responsibilities at Purdue include directing three jazz bands, teaching a jazz improvisation class, and conducting Fall Concert Band. She recently completed a book, *Getting Started with Jazz*, which will be published this spring by the Music Educators National Conference. Lissa holds Bachelor's and Master's degrees from Indiana University and is currently fulfilling the requirements of the doctorate degree in music education at I.U.

1994 Personnel – Director: Lissa Fleming May. Saxophones: Ed Johnson, Matt Gates, Jeff Breting, Jim Moore, Kendra Heger. Trombones: Mike Bolla, Chris Williams, Greg Weisman, Tim La Breche, Craig Cleveland. Trumpets: Mike Lapacek, Ty Phillips, Tim Keeter, Rod Pittenger, Keir Thelander. Rhythm: Micah Swigert (Piano), Lynn Colwell (Bass), Tony Thomas (Guitar), Drew Mattison (Drums). Vocalist: Carlton Mitchell. Sound Engineer: Raul Gonzalez.

## Manhattan School of Music Octet – The Richard Sussman Combo

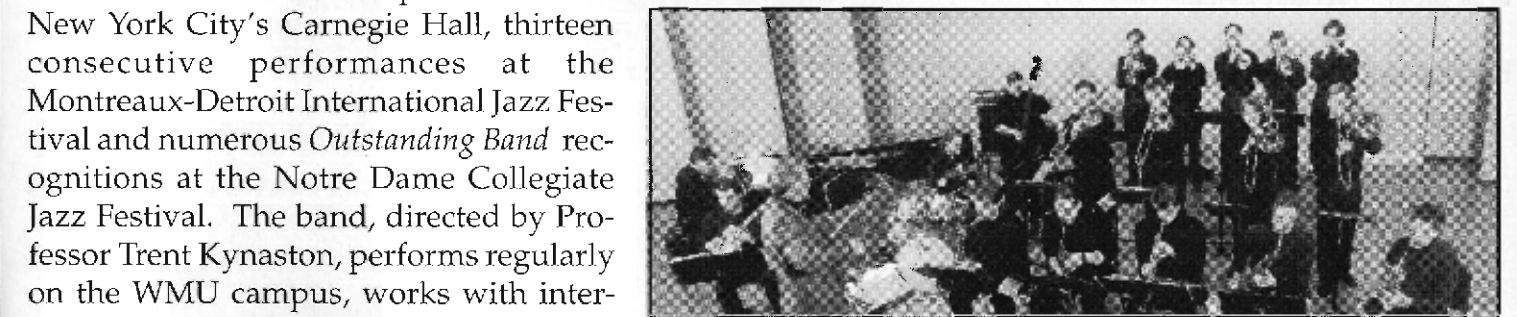
The Richard Sussman Combo is one of 23 small Jazz Ensembles at the Manhattan School of Music. The members of the group include some of the finest players from among the approximately 150 students enrolled in the School's Jazz/Commercial Music Department. MSM students are featured in various large and small ensemble concerts at Manhattan School of Music and throughout New York City, including the Ellington Sacred Concert in December 1993.

1994 Personnel – Director: Richard Sussman. Piano: Johnathan Smith. Bass: Jennifer Vincent. Guitar: Tom Landman. Drums: John Wilson. Trumpet: Alex Norris. Baritone Sax: Gideon Feldstein. Trombone: Wayne Goodman. Vocalist: Aria Hendricks.



## Western Michigan University Jazz Orchestra

The Western Michigan University Jazz Orchestra is an award-winning ensemble that has received national acclaim for its high performance standards and creative approach to big band jazz. Recent recognitions include a heralded performance in New York City's Carnegie Hall, thirteen consecutive performances at the Montreaux-Detroit International Jazz Festival and numerous *Outstanding Band* recognitions at the Notre Dame Collegiate Jazz Festival. The band, directed by Professor Trent Kynaston, performs regularly on the WMU campus, works with internationally recognized jazz artists and tours extensively.



Guest Artists on WMU's campus this year include Billy Hart, Sonny Rollins, Joe Pass, Jimmy Heath, Buster Williams Quintet, Mark Murphy, New York Voices, Gene Bertoncini, Anthony Cox, Arto Tuncboyacian, Jim Snidero, Rick Margitza, and Andy LaVerne.

1994 Personnel – Director: Trent Kynaston. Saxophones: Aaron McEvers, Chris Keech, John Wojciechowski, Miles Tesar, Nick Moran. Trumpets: Chad Cunningham, Ben McKenzie, Robert White, Ryan Rosin, Andy Whelpley. Trombones: Scott Gwinnell, Shannon Brunink, Amy Wright, David Krosschell. Rhythm: Darryl Roenicke (Piano), Barry Duthie (Guitar), Andy Schnurr (Bass), Ian Frydrych (Drums).



## Airmen of Note GUEST JAZZ BAND

The Airmen of Note is the premiere jazz ensemble of the United States Air Force. It was created in 1950 to carry on the style of Glenn Miller's Army Air Corps dance band, but adopted a more contemporary style under the direction of the legendary Sammy Nestico in the mid-fifties. Senior Master Sergeant Mike Crotty, the Note's chief arranger since the early seventies, has kept the band on the innovative course initiated by Miller and Nestico. To augment its talented writing staff, the Airmen of Note has commissioned works by such celebrated arrangers as Bob Florence and Bob Mintzer. Sammy Nestico, along with fellow alumnus, Tommy Newsome, also write commissioned works for the Airmen of Note.

As a leading force in music education the Airmen of Note performs and adjudicates at music conventions and festivals throughout the country. Recent festival performances include the Detroit/Montreux Jazz Festival, the Jacksonville Jazz Festival, the Wichita Jazz Festival, the Pensacola Jazz Festival, as well as previous appearances at Notre Dame's Collegiate Jazz Festival.

Many of the personnel have extensive backgrounds in music education as well as being accomplished clinicians. The Airmen of Note routinely gives clinics around the country at the high school and college level and is a regular performer at the International Association of Jazz Educators convention, the Music Educators National Conference convention, and the Mid-West Band and Orchestra Clinic convention.

Today, the Airmen of Note is one of the few touring big bands, and as a result, has attracted eighteen of the finest musicians in the country. The Note tours the United States twice a year performing community relations concerts in the spring and fall. These concerts are co-sponsored by local businesses and are typically held in municipal auditoriums, civic centers, and educational facilities. If you are a resident of the Washington, D.C. metropolitan area you can hear the band during its "Summer in the Park" concert series and Guest Artist Series.

Past guest artists with the Airmen of Note include such notable talents as Dizzy Gillespie, Jon Faddis, Barbara Mandrell, Charlie Byrd, Doc Severinsen, Frank Sinatra Jr., Lou Rawls, Bill Watrous, Diane Schuur, Urbie Green, Bob Hope, Arturo Sandoval, and Skitch Henderson, to name just a few.

The Airmen of Note are led by Chief Master Sergeant Peter C. BarenBregge and their featured vocalist is Senior Master Sergeant Juanita Y. DeShazor. The Notre Dame Collegiate Jazz Festival is ecstatic and honored to welcome back the Airmen of Note.



## Chief Master Sergeant Pete BarenBregge

### GUEST BAND DIRECTOR

Chief Master Sergeant Pete BarenBregge is the director and non-commissioned officer-in-charge of the United States Air Force Airmen of Note. He has held that position since January 1989. In addition to leading the group he performs as lead tenor saxophonist.

Chief BarenBregge was born in Pittsburgh, PA, but calls Wilmington, DE, his home. He graduated from West Chester State University in West Chester, PA, with a Bachelor's Degree in Music Education. After graduation, Chief BarenBregge taught instrumental music for the Alfred J. DuPont School District in Wilmington until 1979. He served on the faculty of the Wilmington Music School jazz workshop from 1970 to 1976 with Herbie Hancock, Thad Jones, Billy Taylor, and Pepper Adams. In 1977 and 1978 he toured Europe as a featured soloist and assistant director for the American Youth Jazz Band.

Chief BarenBregge enlisted in the Air Force in April 1979, and was assigned to the Airmen of Note. Before entering into active duty he had been a member of the Delaware Air National Guard Band.

In 1982 he premiered Floyd E. Werle's "Concerto for Alto Saxophone" with the United States Air Force Concert Band. Chief BarenBregge has done extensive recording for radio, television, and record singles. He has free-lanced with top names in the Washington and Baltimore area including Mel Torme, Bob Hope, Frank Sinatra, Tony Bennett, the late Sammy Davis Jr. and many others. He has been a featured soloist on the last nine Airmen of Note albums.



## Senior Master Sergeant Juanita Y. DeShazor

### FEATURED VOCALIST

Senior Master Sergeant Juanita DeShazor is the featured vocalist with the United States Air Force Airmen of Note. She was born in Miami and attended Jackson High School, the Fine Arts Conservatory of Miami-La Pierre School of Music, and Miami Dade Junior College.



Sergeant DeShazor enlisted in the Air Force on March 14, 1973. She has been assigned to the Air Training Command Band, Lackland Air Force Base, Texas; the SR 71 Squadron, Beale Air Force Base, California; and Homestead Air Force Base, Florida. She has been with the United States Air Force Band since May 1981. Before joining the Airmen of Note she was non-commissioned officer-in-charge of Mach 1, now known as High Flight.

Sergeant DeShazor has expanded her musical experiences by being active in the recording industry, including numerous commercials and a gospel album. She has performed internationally for a cross-section of audiences from night club engagements and religious services to high level functions for distinguished dignitaries.



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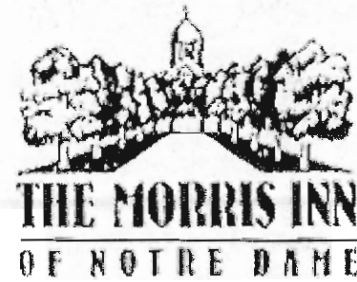
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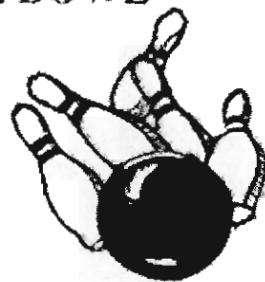
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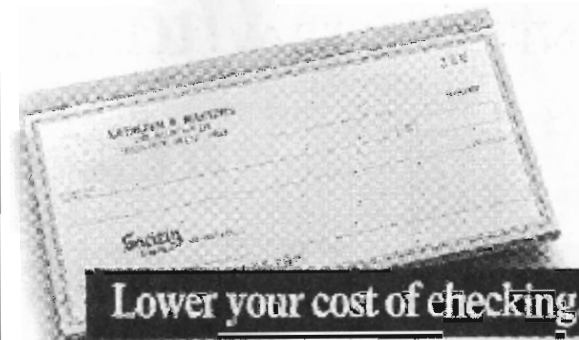
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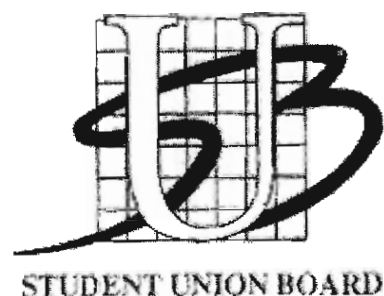
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