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NOTRE DAME COLLEGIATE JAZZ FESTIVAL

March 3 and 4 1967

Program Editor  John E. Noel
Cover          Stefanie Stanitz

JUDGES
Donald Byrd
Don DeMichael
Herbie Hancock
William Russo
Lalo Schifrin
Robert Share
Jazz is

Jazz is the music that expresses the individuality of the Negro American. It is the music that is a true reflection of the Negro's life experiences, his feelings, his emotions, his dreams, and his aspirations. Jazz is the music that has been created by Negro Americans and is uniquely their own.

Among some black jazzmen, black consciousness becomes evident in much of the new music during a period when, throughout the country, much of the white population has been cottoned to life as an American Negro Music to me was in a way the most personal of all the arts that have come to be enjoyed by white people.

The United States need not continue to be racist. As Beatrice Glickman, an activist and journalist, said in an article for the March 1966 issue of Down Beat, "Jazz is the music that expresses the individuality of the Negro American. It is the music that is a true reflection of the Negro's life experiences, his feelings, his emotions, his dreams, and his aspirations. Jazz is the music that has been created by Negro Americans and is uniquely their own.

And in the new jazz, the key innovators, with few exceptions, are black. Therefore, their music comes from their experiences as black men in the United States. The effect of the statistics showing that in the North and West residential segregation is at an all-time high, and that 90% of all Negro Americans live in the South, is more and more younger musicians regard their music as the expression of a people.

AsBeatrice Glickman, an activist and journalist, said in an article for the March 1966 issue of Down Beat, "Jazz is the music that expresses the individuality of the Negro American. It is the music that is a true reflection of the Negro's life experiences, his feelings, his emotions, his dreams, and his aspirations. Jazz is the music that has been created by Negro Americans and is uniquely their own.

Jazz is the key to the black man's way of life. Jazz is the music that expresses the individuality of the Negro American. It is the music that is a true reflection of the Negro's life experiences, his feelings, his emotions, his dreams, and his aspirations. Jazz is the music that has been created by Negro Americans and is uniquely their own.
IN JAZZ...

the name of the game is

CREATIVITY!

In expressing creativity with brasswinds (e.g. — 'Doc' Severinsen, Lloyd Ulyate, Bud Brisbois, Charlie Teagarden, Bobby Hackett, Shorty Sherock, Billy Butterfield, Don Rader, Thad Jones, Bill Berry, Warren Kime, Louis Valizan, Yank Lawson, Jim Cullum, Jr., Frank Assunto, Don Ingle, Joe Newman, Bill Chase, Oscar Brashear, Kenny Ball, Charlie Shavers and Doc DaHa­ven, to name only a few)...

Are Stage Bands Dying?

By George Whirley, C.S.C.

Is the stage-band movement or educational jazz in trouble? After several years of rather phenomenal growth, is the movement unhealthy, perhaps atrophying and dying?

Statistically, indicate that more school bands are in existence now than ever before. There are more college festivals and contests now, with several new ones gestating for next spring. Yet, there is an uncomfortable feeling in the air. Many have been maintaining that the stage band, or, more specifically, jazz, is educationally valid. I feel that this is where the problem emerges. Most stage-band programs are not educationally valid because they simply do not tend toward jazz. They have become stagnant in the plethora of bad arrangements that are still flooding an already garbage-laden market.

Recently, I had an opportunity to examine the stage-band library in a public high school music department in the Midwest. The concert band and orchestra in this school are excellent. The students, most of superior caliber, read and perform the finest in the literature, both traditional and modern. Much of what they do is college level. But out of the better than 100 arrangements in the stage-band "book" scarcely a half dozen were musically good. The director complained that his students must all work in the stage band — that he has difficulty getting and holding interest.

I don't think this is surprising in view of the fact that they are saddled and stimulated by good music in the concert band and then are subjected to (and expected to like — for a variety of reasons — all spurious) bad arrangements of pop tunes.

Jazz is, and must be, the saving factor in the stage-band program, and, unfortunately, very little of it is being taught. If we don't progress to the jazz style of arrangement, with space for improvisation, we are failing. If we don't help the students learn to express themselves on their instruments extemporaneously and correctly, we are failing. If we don't put some opportunity for viable communication and personal expression of emotions into the big-band experience, we are failing, and the stage-band movement is sick — or worse.

The publishers haven't helped much, and now many are disenchanted with stage-bands. In the first rush of expansion they trampled each other and the music, trying to carve out a sizable chunk of the new market for themselves. As a tribute to the good taste of many directors, much of the bad is still on the store shelves. So publishers tapered off.

The ones who are still grinding it out are not in any way aiming at jazz but seek to debauch the stage band still further with stock arrangements of pop tunes designed to hit the lowest common denominator and turn the stage band into a miniscule pop band. The dealers are concerned because much of this stuff is not selling, and yet there are far too many directors who are selling out the approach to jazz for the pop-pap approach.

If the publishers would give us educators good, jazz-oriented arrangements with plenty of solo space, they would sell.

Now, there certainly has been an appreciable improvement in style and interpretation in some areas and in many schools. But the very fact is that too many are still headed in the wrong direction. With the whole of school music being challenged and subjected to criticism, we can't at this time afford the luxury of a questionable and unjustifiable program.

Now would be a good time to reevaluate our stage-band program and start to deepen our commitment to educational jazz — with the emphasis on jazz.

(Reprinted with permission of Fr. Whirley and Down Beat from Sept. 23, 1966 issue)
HERBIE HANCOCK has been a member of the Miles Davis Quintet since June, 1963. The 25-year-old pianist was discovered by Donald Byrd in Chicago in 1959 and since then his genius has been widely recognized. He has been a regular member of rhythm sections recording for Blue Note labels and has filled in with such notables as the Clark Terry-Rob Brookmeyer Quintet, Jackie McLean and J. J. Johnson. His facility as a pianist is attested to by his third place finish among jazz pianists in the 1966 Down Beat readers' poll. As a composer, Hancock has also shown considerable ability. His most popular chart was a simple melody based on the nearly extinct breed of fruit peddlers—Watermelon Man. However, he has experimented with rhythmically, harmonically and texturally complex compositions. Hancock's lyric effort is the scoring of the movie Blow Up. His Lil' Penny No.2 in the New York Philharmonic, and his English Concerto performed by Leonard Bernstein and the New York Philharmonic, and his Clark Terry-Bob Brookmeyer Quintet was performed by Leonard Bernstein and the New York Philharmonic. He is also acting as chairman of the CJF Symposium prior to the Festival. He is also acting as chairman of the CJF Symposium prior to the Festival. He is also acting as chairman of the CJF Symposium prior to the Festival.

Bobby Shores is the administrator of the Berklee School of Music in Boston, Massachusetts. He has served as a judge at almost every Notre Dame College-Jazz Festival, as well as other festivals across the nation. Through his presence at Berkle, Shores shows a continued interest in the young jazzman and the expansion of the jazz curriculum in higher education.

Berkeley is one of the foremost modern music schools in the nation and has contributed much to the progress of young musicians. Quincy Jones and Gary McFarland are among its most respected graduates—both have been judges at the CJF. Over the years, Berklee School of Music has been one of the CJF's biggest supporters.

ROBERT SHORE is the administrator of the Berklee School of Music in Boston, Massachusetts. He has served as a judge at almost every Notre Dame College-Jazz Festival, as well as other festivals across the nation. Through his presence at Berklee, Shores shows a continued interest in the young jazzman and the expansion of the jazz curriculum in higher education.

DONALD BYRD is a trumpet-composer-arranger, using New York as his base of operation. He was first heard in New York in 1955 and has since shown himself to be a very serious-minded musician. In 1967, Byrd went to Europe to study composition under Nadia Boulanger at Fontainebleau. There, he felt his progress as an artist and as a human being was greatly aided by peace and quiet as opposed to the hustle of American living. He also accepted an invitation to compose and arrange for the Threlfall Orchestra in Oslo. In addition to his great preocupation with composition and study, Byrd has recorded several albums For Blue Note.

Born in Detroit, Byrd received a Bachelor of Music at Wayne University and is presently working on a Ph.D. at Columbia University. He studied composition and conducting under Dr. John Becker and Dr. Karl Jenkins. In addition to his duties at the Center for New Music, he is a member of the faculty and Board of Trustees of the School of Jazz in Lenox, Massachusetts. He is the author of Composing for the Jazz Orchestra (University of Chicago Press), an authoritative work on jazz composition. This past winter, Russo has performed three jazz-influenced operas on the South Side of Chicago as leader of the Chicago Jazz Ensemble. He hopes to be performing at Chicago's North Side Ravinia Festival in the near future.
Bird lives!

Charlie Parker, the man, is dead. But his spirit lives on as a dominant force in jazz. He gave form and direction to the music of his generation, capturing something of the loneliness, the discord, the romance of his time and shaped it into a haunting art. His innovations—the basis for themes that have become jazz standards—have affected the work of all who followed him.

Bird lives. Jazz remains indebted to Charlie Parker. BMI is proud to license the public performance of his music as well as that of many on whom his influence is indelible.

ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE
W.U. CONCERT JAZZ ORCH.
The W.U. Concert Jazz Orchestra is a relatively new organization, formed last fall at Washington University in St. Louis. The group is composed of students from colleges surrounding the St. Louis area. Most of the members enrolled in the Workshop of last summer given by Oliver Nelson, a former W.U. student. He taught courses in improvisation, arrangement and composition, and swing band. The Concert Jazz Orchestra acquired a fine book of arrangements with additions coming from students of Nelson's courses. So far this year the band has performed at the Webster College Music Festival and the Washington University Graham Chapel Assembly Series.

OHIO STATE U. JAZZ WORKSHOP
The Ohio State U. Jazz Workshop this year has consolidated its two band programs into a single band. With arrangements geared to the Gerald Wilson feel and an orchestra the size of some of Kenton's groups, the Workshop is a tightly-knit, swinging band. Ladd McIntosh, leader of the group and presently a graduate student in music at Ohio State, has won the Best Arranger-Composer award at both Villanova and Notre Dame Festivals.

U. OF ILLINOIS JAZZ BAND
The University of Illinois Jazz Band is making its fourth appearance at the Notre Dame Collegiate Jazz Festival. The first appearance in 1964 resulted in winning the trophy for Best Big Band. At the last two festivals the Jazz Band was one of the finalist groups. Gaining official sponsorship in 1960, it is the first of three university bands which, along with various combos, perform at jazz concerts throughout Illinois. The Band is led by Professor John Garvey, violinist of the Walden String Quartet.

NORTHWESTERN U. STAGE BAND
The Northwestern University Stage Band grew out of a group formerly known as the Jazz Workshop, which appeared at Puerto Rico in two festivals and was a finalist in 60, 64, and 65. The bandfunctions primarily as an outlet for experimental compositions and arranging. In addition, it provides training in the playing techniques of stage band music and opportunities for improvisation. The quintet of members, drawn from various schools within the University, gave a concert last November and appeared on television in Spring 1966, performing the "Mass in C," a jazz Mass, written by Thoman Ashford, director of the group.

INDIANA U. JAZZ ENSEMBLE I
The Jazz Ensemble I was the winning Big Band at the 1965 Collegiate Jazz Festival. As a result of its performance, the band was chosen for a State Department tour of the Middle East. The Jazz Ensemble II won the top prize at CJF 66 while the first band was not in foreign tour. This year's appearance represents Indiana University's attempt to be the first three-time winner in the Big Band Division. The Ensemble is under the direction of Dave Baker, a prominent jazz musician in his own right and a CJF Alumnus. He led a big band at CJF '64.

M.S.U. JAZZ ENSEMBLE
Organized in 1960 by Dr. Gene Hall, the Jazz Ensemble has gained widespread recognition. A first-place winner at CJF '60, a finalist other times at both Villanova and Notre Dame, and several soloist awards are its competition credentials. The band uses many original arrangements and compositions by members of the band, and hopes to group all forms of big band jazz with a wide range of compositions by such arrangers as Quincy Jones, Shelly Manne, Woody Herman, Stan Kenton, Schillinger and Ted Heath. The director, Robert Curnow, is a graduate assistant at Michigan State and was formerly a staff musician and arranger for the Stan Kenton Orchestra.
PHI MU ALPHA JAZZ ENSEMBLE

The present Duquesne University Phi Mu Alpha Jazz Ensemble was formed in the fall of this year in an attempt to rejuvenate jazz enthusiasm at the University. Their predecessor appeared at the 1962 CJF. The eleven undergraduate students who comprise the group strive for a combination sound of big band and chamber ensemble in both its compositions and instrumentation. It has given performances in and around the Pittsburgh area.

M.I.T. CONCERT JAZZ BAND

The Massachusetts Institute of Technology Concert Jazz Band is composed entirely of men majoring in science and engineering, since the Institute has no music school. They have competed for the past three years at Villanova where they have won second prize as well as individual awards. Last year the band traveled to the Notre Dame Collegiate Jazz Festival for the first time. The Concert Jazz Band’s leader is Herb Pomeroy, a faculty member of Berklee School of Music and a nationally recognized educator and musician.

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Archives of the University of Notre Dame
Friday Afternoon
March 3rd, 1:30 p.m.

1:30 — 1/1 ONE — Santa Rosa Junior College, Santa Rosa, California.

1:55 — ROOSEVELT UNIVERSITY JAZZ LAB BAND — Roosevelt University, Chicago, Illinois.

2:20 — KEN RHODES TRIO — Chicago Area Colleges.

INTERMISSION

2:55 — UMKC JAZZ WORKSHOP — University of Missouri at Kansas City, Kansas City, Missouri.

3:20 — THE LEON SCHIPPER QUINTET — University of California, Berkeley, California.

3:45 — WASHINGTON UNIVERSITY CONCERT JAZZ ORCHESTRA — Washington University, St. Louis, Missouri.

4:10 — THE JOHN CASCELLA TRIO AND ONE — Ball State University, Muncie, Indiana.

Friday Evening
March 3rd, 7:30 p.m.

7:30 — OHIO STATE UNIVERSITY JAZZ WORKSHOP — Ohio State University, Columbus, Ohio.

7:55 — UNIVERSITY OF ILLINOIS JAZZ SEPTET — University of Illinois, Champaign-Urbana, Illinois.

8:20 — DUQUESNE UNIVERSITY PHI MU ALPHA JAZZ ENSEMBLE — Duquesne University, Pittsburgh, Pennsylvania.

9:00 — UMW CHAMBER JAZZ ENSEMBLE — University of Wisconsin, Milwaukee, Wisconsin.


9:50 — INDIANA UNIVERSITY JAZZ QUINTET — Indiana University, Bloomington, Indiana.

10:15 — THE MELDONS — Notre Dame High School for Boys, Notre Dame, Indiana.
The Birth of the College Jazz Festival Concept

By John N. Nol

In 1958, a small but militant group of Notre Dame undergraduates set listening to some jazz and drinking beer. Not¬
dead, someone slammed down his mug and advanced the idea of having a jazz festival. Deciding to call it the Midwest Collegiate Jazz Festival, they squirmed on the student calendar for Saturday, April 11, 1959, in the Fieldhouse. The people in the tiny four-page program of sixteen college groups began with the visionary statement of “From an embryonic idea has grown what may well become, within the span of a few short years, the ultimate in collegiate jazz competition.” Four judges, four sponsors — Down Beat, The Blue Note nightclub in Chicago, Selmer Music Instrument Co., and Conn Music Instrument Co. — and four small cash prizes introduced the notion to a new perspective of college music.

Since these somewhat meager beginnings, “Midwest” has been dropped from the title and the initial letters CJF have become a recognized trademark across the nation. Simply by taking a quick glance at the list of past participants, even broader base for the exploration of college music. (see page 29). Since these somewhat meager beginnings, “Midwest” has been dropped from the title and the initial letters CJF have become a recognized trademark across the nation. Simply by taking a quick glance at the list of past participants, even broader base for the exploration of college music. (see page 29).

In short, the Notre Dame Collegiate Jazz Festival has fulfilled the prophecy of greatness on the national college scene in its first eight years; perhaps in the next eight it will establish an even broader base for the exploitation and promotion of jazz.

CJF JUDGES

1959 — Art Van Damme, Charles Ruber, Robert Tendler, Frank Holzfeild.
1963 — Sonny Stitt, Sonny Shire, Robert Shure, Charles Ruber.
1966 — Don DeMichael, Quincy Jones, Robert Shure, Charles Ruber.
1969 — Clark Terry, Paul Horn, Robert Shure, Charles Ruber, Arif Mardin.
1970 — Don DeMichael, Quincy Jones, Robert Shire, Charles Ruber, Billy Taylor.

1959 — Indiana U., Southern Illinois U.
1962 — North Texas State College, Northwestern U.
1963 — University of New York, Oberlin College.
1964 — Sam Houston State College, Indiana U.
1965 — North Texas State College.
1967 — Riphun College.
1968 — Duke of Iowa.

1959 — The Crusaders, LaVernne M. U., U. of Minnesota.
1961 — Mack Howard, Michigan State U.
1962 — The Yeomen, Oberlin College.
1963 — The Indigos, Notre Dame U.
1965 — The Modern Men, Dartmouth College.
1966 — Bob James, U. of Michigan.

1959 — James Van Damme, Charles Ruber.
1960 — Robert Tendler, Frank Holzfeild.
1962 — Solomon Richards, George Roscoe, Robert Shure, Charles Ruber.
1963 — Sonny Stitt, Sonny Shire, Robert Shure, Charles Ruber.
1966 — Don DeMichael, Quincy Jones, Robert Shire, Charles Ruber.

In search of the musical education of the winter, in offering large cash prizes, and trophies.

After the 1960 CJF, other colleges made attempts at festivals. These were as great a success as Notre Dame’s, done folded, others faltered, and all maintained a regional image. From the time of the 1961 CJF, the national character of the Notre Dame Festival was undeniable established. The State Department began sending observers searching for representative talent for foreign tours. Time magazine reviewed the Festival as the “biggest college bash of them all.” The number of applications soared and authorized judges became easier to secure. CJF ‘62 has established this national character by initiating projects concerned with the founding of a jazz (see page 29).

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Saturday Afternoon
March 4th, 1:15 p.m.

1:15 — NORTHWESTERN UNIVERSITY STAGE BAND — Northwestern University, Evanston, Illinois.

1:40 — MIT JAZZ SEXTET — Massachusetts Institute of Technology, Cambridge, Massachusetts.

2:05 — MICHIGAN STATE UNIVERSITY JAZZ ENSEMBLE — Michigan State University, East Lansing, Michigan.

2:30 — JIM ROBERTS TRIO — Muskingan College, New Concord, Ohio.

3:05 — JAZZ ENSEMBLE I — Indiana University, Bloomington, Indiana.

3:30 — JUILLIARD JAZZ QUINTET — Juilliard School of Music, New York, New York.

4:00 — MIT CONCERT JAZZ BAND — Massachusetts Institute of Technology, Cambridge, Massachusetts.

Saturday Evening
March 4th, 7:30 p.m.

7:30 — FINALIST BIG BAND

7:55 — FINALIST BIG BAND

8:20 — FINALIST BIG BAND

8:30 — INTERMISSION

9:00 — FINALIST COMBO

9:15 — FINALIST COMBO

9:30 — INTERMISSION

10:15 — High School Contest Winner

10:40 — Presentation of Awards

MASTER OF CEREMONIES

The CJF is pleased to have DICK BUCKLEY as its deep-voiced M.C. for the Friday night, Saturday afternoon and evening sessions. Presently, Mr. Buckley does several shows on WAAF radio — Chicago’s only real jazz station. He adequately and modestly describes his background as follows: “I’ve been hooked on music since infancy, a Jazz fan since adolescence, and a record collector since my early teens. At age 42 (I don’t feel middle-aged and kid myself that I don’t look it), I’ve spent 19 years in radio, preceded by a youth mis-spent with such trivia as World War II, a couple of years at Indiana University, and an exposure to grade and high school in Decatur, Indiana. “Musical training amounted to piano lessons as a child, a trombone which bore the brunt of my frustrated assaults until the fall of 1945 when I decided to leave that jazz to Teagarden, Higgenbotham, Harris and JJ.

“Sensitive listeners in Ft. Wayne, Indiana, and even Springfield, Missouri, can tell you of my struggles to play jazz on the air. In Chicago since 1956, I can boast of a 10-and-a-half-year run with an FM Jazz Show that wheezed through crisis after crisis until it just rolled over and died without a whimper last July.”
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LEON SCHIPPER QUINTET

The present instrumentation of the
Leon Schipper Quintet was drawn up in
May of 1966. During the preceding years
the group had worked to promote inter­
et in jazz at the University of Cali­
fornia by playing often in public. They
feel that they are in a large way respon­
sible for the present popularity of jazz
in that area, which is evidenced by a
proposed student organization-sponsored
jazz festival. They played at the first
outdoor "Terrace" jazz concert at the
University and in the only two jazz con­
certs in the University's Hearty Hall.
Members of the group have studied with
and played under jazz musicians Sonny
Stitt, John Handy and Victor Feldman.

THE JOHN CASCHELLA TRIO

For the past year the John Cascella
Trio has played in various clubs and ap­
ppeared on television stations through­
out the State of Indiana. It was only re­
cently that the group added its fourth
member, and thus the group changed its
name to the John Cascella Trio + One.
The new addition is Dave Pavolka, the
trombonist. He has just completed four
years as a musician in the Navy. Ball
State University of Muncie, Indiana, was
represented once before by a combo at
CJP 1961.
U. OF ILLINOIS JAZZ SEPTET
The University of Illinois Jazz Septet was formed in December by members of the University Jazz Band. Concerts last fall featured combo groupings of four to eight pieces, and the septet size finally emerged as most interesting. Members Larry Trew and Jim Cuomo write for the group, which will play all original compositions at CJF. The septet has appeared in several concerts at the Illinois student union and a nearby supper club, and was featured on a Jazz Band trip to Northern Illinois University in January of this year.

1/1 ONE
This Santa Rosa Junior College combo was formed in October, 1966, and has been "in the rehearsal stage" ever since. The Duo, plus an occasional tape recorder, has given one live performance at Santa Rosa Junior College and also has been providing the sound tracks for short experimental movies. Drummer Michael Brandenburg and pianist Jack Tolson are both music majors at Santa Rosa. They plan to continue their education in California at San Francisco State and Sonoma State College, respectively.

M.I.T. JAZZ SEXTET
The M.I.T. Jazz Sextet was formed last fall and is composed of six members of the M.I.T. Concert Jazz Band. All six are also featured soloists with the Band. The sextet played a major part of the Jazz Band's fall concert and has had a couple of smaller engagements around M.I.T. Trombonist Ricky Orr does the arranging for the group.

J.M. ROSE'S TRIO
The Jim Robert's Trio was formed three years ago at Muskingum College in Ohio. Robert, the pianist and arranger, and drummer John Ackerman, are music majors, while bassist Buff Yount is a chemistry major. The trio has appeared for various organizations and shows in the New Concord, Ohio area as well as in college functions. They have performed on local radio and on TV's NBC affiliated station in Zanesville. In early February, they produced a half-hour show for the same TV station.

JUILLARD JAZZ QUINTET
The Juilliard Jazz Quintet is a newly-organized jazz group composed of five undergraduates of the Juilliard School of Music in New York. While the quintet is too young to have presented one concert under the present name, each of its members has had cut outside experience with other groups. The style of the group is in the mainstream of modern jazz, their repertoire consisting of popular and jazz standards, along with many originals by pianist Don York and trumpeter Gerry Wilmot.
KEN RHODES TRIO
The Ken Rhodes Trio has been performing together for almost eight years. At the present time, all three are doing serious senior level applied music study: Ken Rhodes (piano), a senior at the American Conservatory of Music, holds a Full-Retouched Piano Scholarship and is working for a degree in piano and composition; Dave Ash (bass), a graduate student in music has received two scholarships to study jazz; Harry Giovanni (percussion) is in the process of completing a degree in percussion at De Paul University. The group has held professional jobs—one in an Old Town coffee house for three months—and has also performed in religious services using original compositions.

INDIANA U. JAZZ QUINTET
The Indiana University Jazz Quintet was preceded by the 1967 Jazz Sextet which won awards at previous Notre Dame and Villanova Festivals and toured the Middle East and Southeast Asia for the State Department. Two members of the Sextet, Greene (Alto Sax) and McKesson (Bass), previous CJF soloist winners, have now formed the Quintet. They were joined by Williams (Drums), who appeared with the Mitch Farber Trio at CJF '62, and two newcomers, Randy Sandke (Trumpet) and Jack Perciaccane (Piano).

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ACADEMIC JAZZ

Current State of Jazz

In an effort to contribute to the understanding of the educational and cultural impact of jazz on the musical scene in America, CJF '67 has initiated the Notre Dame Symposium on Modern Music.

Hopefully, this will blossom into a yearly discussion on pertinent developments and components of modern trends in music. It was primarily brought about by CJF's conviction to help bridge the unnecessary and virtually ignored gap between poets and academics. For too long a time have the majority of educators and cultural-minded people entertained erroneous concepts about the legitimacy and value of jazz as a powerful art form. By establishing the symposium, CJF hopes to do its part in fostering understanding, open-mindedness, and development in modern music.

This year's efforts explored "The Current State of Jazz" in three sessions on specific topics:

March 2-2:00 "Jazz At Art or Commerce" 7:00 "The Impact and Meaning of Avant-Garde" March 3-9:15 A.M. "Education of Jazz"

All three sessions were held in Notre Dame's new Kellogg Centre for Continuing Education, Symposium Chairman, Don DeMicheal, Editor of Down Beat, introduced each topic with some general remarks and then asked each member of the panel to make a few comments. Finally the audience, composed mostly of music critics, band directors and educators, posed questions to the various panel members.

The panel consisted of Chairman Don DeMicheal, Carl Hager, C.S.C., head of the Notre Dame Music Department, Herb Hirsch, Robert Share and Donald Byrd. All of these well trained musicians and educators presented an excellent view for Notre Dame's First Symposium on Modern Music.

A Taste of The Real Thing

The history of jazz from Fats Waller to Benny Goodman was the topic of a concert given by the Junior High Band at the annual CJF band contest in Washington Hall on February 12. Sponsored by the Notre Dame Music Department and the CJF, the contest caught the essence in an inventive mood before a relatively large and enthusiastic audience. The visible interplay among the members of the group, as well as Aebersold's explanations at the second half of the concert, allowed the audience to better understand the fundamental essentials of jazz. The direction of "Sweet Georgia Brown" into harmony and melody lines within the framework of the choruses, along with a super-composed version of "St. Louis Blues," was particularly instructive.

Aebersold's alto sax and Allen Kiger's trumpet seek most of the solos and run in ecstatic improvisations of compositions by Charlie Parker, Miles Davis, Herbie Hancock, Robert Share, William Evans, and Donald Byrd. All of these arrange musical concepts, band directors and educators, posed questions to the various panel members.

The panel consisted of Chairman David DeMicheal, Carl Hager, C.S.C., head of the Notre Dame Music Department, Herb Hirsch, Robert Share, William Evans, and Donald Byrd. All of these well trained musicians and educators provided an excellent view for Notre Dame's First Symposium on Modern Music.
Life Perspectives (continued from Page 30)

be isolated from the resuscitation in the 1960s of the unfinished revolution that began with the first slave revolts.

Why, however, is the function of the music emerging from this black night club culture so important to a composed music world that is in the new jazz — though otherwise disparate in their philosophies and in their music — are convinced that music can be a unifying and liberating force.

For Shippen, it seems to me, the music has two imperatives. One is to confront those in the white society who will listen with as full and decent an open-mindedness as possible to the feelings, from rage to pride, so that there can be much less misunderstandings, violations, black needs, and black strength. The other imperative is to join and invigorate as many of the masses as possible in the substance of a music that, after all, is an essential element in their heritage and in their way of opposing total conquest by the white society through destruction of their culture (see LeRoi Jones’s book, Black People).

But here a triple alienation sets in. So far it has not been easy, or without peril, to try to make the new jazz an integral part of the black community in an element that can help unify for black power, political freedom, and culture. There are a number of intersecting reasons for this third dimension of alienation. For example, A. B. Spellman writes: “By the arbitrary determination of the jazz industry, the music has been available only to serious students (many of the white in the fields) who were trained in black clubs or concert halls unless the names were very big. And with this are the Harlem of America so inaccessible to the safest of the young. And the young musicians who are interested in the new music almost always have to take their music 'down-town' in order to find in a receptive atmosphere.

“For this reason,” Spellman concludes, “the black jazz musician has had to take his alienation alongside the black poet and painter. He is on the occasions when he prefigured music that has returned home, the reception has been anything but proficible. The mobile group on tour makes jazz performances that LeRoi Jones’s Black Arts group put on in the streets of Harlem during the summer of 1965 received a generally favorable audience response, but the combination of the young poet, Archie Shepp, who plays a more gutsy, more tender tenor saxophone than most of the new modern saxophone players, received a standing ovation in Baltimore than he had on most occasions in New York.”

There is, then, a distinct possibility that an audience does exist for the new jazz in black ghettos, particularly among the young, whose own consciousness of black as the only unity is accelerating.

But for his music to stay and grow in ghetto communities, it will require bypassing the traditional middle men — the club owners and the booking agencies. A musicians’ coop, with roots in community-action groups in the ghetto, may be one way. If jazz can become an organic part of various indigenous units based on leadership from within the community, it may be able to function in this same as a unifier and as a catalyst of change.

There are others in the new jazz who, while conscious and proud of their roots in the black experience, see music as a force that can change all kinds of lives, within and outside of the ghetto.

Don Cherry, for instance, insists that the openness of feeling at the core of jazz can bring people of widely different backgrounds together. “When people say that jazz can't bring the whole world into one room, and this capacity for unity is an element that jazz has always had for me.”

“My goal,” says John Coltrane, “is to uplift people as much as I can. To inspire them to realize more and more of what we've discovered in its pure state. So that we can see more and more clearly what we are. In that way, we can give to those who live the essence, the best of what we are. But to do that at each stage, we have to keep on Gazing the mirror.”

In similar language, Albert Ayler proclaims: “We are the music of the future — the Negro is the product. The way they are accepting the Negro’s presence in black night clubs or concert halls unless the names were very big. And with this are the Harlem of America so inaccessible to the safest of the young. And the young musicians who are interested in the new music almost always have to take their music ‘downtown’ in order to find in a receptive atmosphere.

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MELODONS REVISITED

For the eighth consecutive year, the MELODONS of Notre Dame High School in Kewanee, Illinois, are special guests at CJF. The 25-piece big band, under the direction of Reverend Dr. John W. Wiskirchen, C.S.C., follows the last contingent group at the Friday Evening Revue.

A consistent winner at the Oak Lawn Chicagoland Big Band Festival, the Melodons are the top performing group in the Jazz Lab at the high school and annually demonstrate the well-developed Jazz program there.

Father Wiskirchen guides over thirty students in this extensive extra-curricular activity, which gives them an opportunity to study and perform jazz arrangements, dance arrangements and show music. In the Jazz Lab the students not only advance their abilities on their instruments, but also study theory and compose and arrange music.

The enthusiasm and excellence of Father Wiskirchen and the Melodons have made their appearance as CJF's personal highlight. Their performances at CJF '67 would prove that after eight years they have not worn out the welcome extended to them.

COMMENTS (Continued from page 19)

Modern Jazz Interpreters, West Virginia State College
Bobby Hatfield, Senior, North Texas State U.
Jazz Interpreters, Greensboro College
Belcastro Trio, West Virginia U.
Lester Young Quartet, U. of Michigan
The James Royal Quintet, Michigan State U.
The Met-Tet, U. of Michigan
The Jimmy Arsenault Sextet, University of Idaho
Dave Larson Quintet, Purdue U.

1966

The Dusk Kolth Quinter, Northwestern U.
Modern Jazz Interpreters, West Virginia State U.
The Christy, Westchester State College, Indiana U.
The Belcastro Trio, U. of West Virginia
Southern Ohio Trio, Western Illinois College
The John Trentham Quintet, Columbia U.
The Rome Dennis Jazz Quintet, U. of Notre Dame
The Dave Gehret Trio, State U. of Iowa
The Dave Austin Quartet, U. of Illinois
The Ed Nalbadar Quintet, Northwestern U.

1965

Ramus U. Jazz Quintet, Kansas U.
Modern Jazz Interpreters, U. of Notre Dame
Jazz Quintet, Roosevelt U.
Westchester State Jazz Quintet, Westchester State College
Bruce Curnow Quintet, Bucknell U.
Ed Shaffer Goudo, Northwestern U.
The Jazz Workshop, Penn State U.
The John Gilmore Trio, Indiana U.
The Illinois Jazz Quintet, U. of Illinois

1967 SENIOR PROM

May 12, 9:00 P.M. - 1:00 A.M.
featuring
THE PETER PALMER ORCHESTRA & CHORUS

CFP
NOTHING TO IT!

One might well ask just how much work is involved in producing a CJF. Several hundred people, including the CJF staff, work months before the festival actually begins. Briefly, it involves the planning of a schedule of entertainment, organization, the hiring of a site, setting up the site, ticket writing, the rather complex process of collecting and clearing the necessary permits, the coordination of the different groups of performers, the making of announcements, and the actual day-to-day running of the festival. It is a task that requires the coordination of many people. However, it is also an experience that is truly gratifying, and the CJF staff is always looking forward to the next year's festival.

We wish to extend special thanks to:

Mr. John Muhle
Mr. Don DeMicheal
Mr. Edward Jarrett
Mr. John Maher
Mrs. George Wiskirchen
Mr. Thomas Bergin
Mr. James Polk
Mr. Carl Hager, C.S.C.
Mr. Charlie McGarraghy, C.S.C.
Mr. George Wiskirchen, C.S.C.
Mr. James Staresina
Mr. Robert Osterman
Mr. Edward Everitt
Mr. Arthur Harris, C.S.C.
Mr. Thomas Hargis
Mr. James Polit

Compliments of

PURCHASE RECORDS

The COMPLIMENTARY CLASSICS OF UNIVERSITY OF NOTRE DAME ST. MARY'S COLLEGE present

1967 SENIOR PROM

May 12, 9:00 P.M. - 1:00 A.M.
featuring
THE PETER PALMER ORCHESTRA & CHORUS

Hammes
NOTRE DAME BOOKSTORE

Campus Record Center
-Jazz
-Classical
-Folk
-Rock 'n Roll

March RECORD SALE

Hundreds of records starting at $1.98
9:00 A.M. thru 5:00 P.M.
Monday thru Saturday

Robertson's
the latest in POP / JAZZ / FOLK / plus Booth Listening / Free Needle Inspection / Free Delivery / Satisfaction Guaranteed / All Records Discounted / Reg. 3.79 - 2.88 Reg. 4.79 - 3.88

RECORD SHOP

After several valuations, cannibalizing, and nervous breakdowns, the individual members of the staff are relieved to see that ultimately something good would come of it all. After spending a week's time and a month's energies in collecting a "few" ads, and a picture or publicity on a group, giving away the advertiser the "best" position in 16 pages, waiting for letters replies that never came, receiving unexpected cancellations of judges, groups, etc., the CJF staff is relieved to see its efforts become the reality of CJF '67. Actually, though, even the non-believers among us felt that somehow, some way, CJF would go on without becoming a permanent part of the landscape. But the truly dedicated CJF worker tired past all of these minor trials, somehow knowing that ultimately something good would come of it all.

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RECORD SHOP
SWING!
of the

Chicago Club's
Annual Easter Dance
of
THE ASCOT HOUSE
FRIDAY, MARCH 31, 9:00 P.M. - 1:00 A.M.

BLUE & GOLD
Motor Lodge

TV - Large Swimming Pool

Selmer Presents the Coveted
Benny Goodman Stage Band Award

Thousands of musicians eagerly vie for the highly coveted Benny Goodman trophy at school stage band competitions and collegiate jazz festivals throughout the country. They know that winning this award, which is identified with two of the greatest names in music making — Benny Goodman and H. & A. Selmer, Inc. — is a true mark of superior performance.

In recognition of the importance of the Notre Dame Collegiate Jazz Festival, Selmer is proud to again participate in the event by awarding this trophy. The handsome prestige-building trophy, specially designed for presentation to outstanding school musicians, stands nearly 15 inches high and has a mirror polished silver finish. Its free-flowing sculptured form represents a modernistic treble clef sign mounted on a walnut base with a plaque that can be suitably engraved.

The Sound of Music, in this case...
Jazz, at Notre Dame