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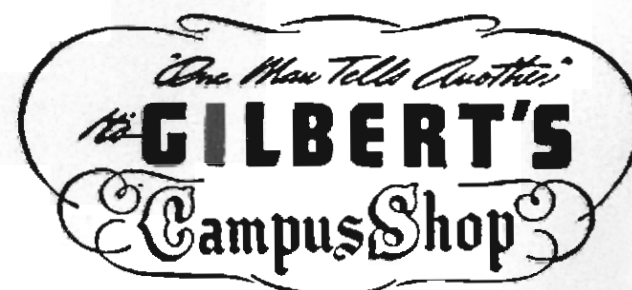
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the ninth annual

NOTRE DAME COLLEGIATE JAZZ FESTIVAL

March 3 and 4
1967

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John E. Noel

Cover
Stefanie Stanitz

JUDGES

Donald Byrd
Don DeMicheal
Herbie Hancock
William Russo
Lalo Schiffrin
Robert Share

Jazz is

Laurindo Almeida*
Gene Ammons
Curtis Amy
Louis Armstrong
Chet Baker
Count Basie*
Luiz Bonfá
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Kenny Burrell
Charlie Byrd
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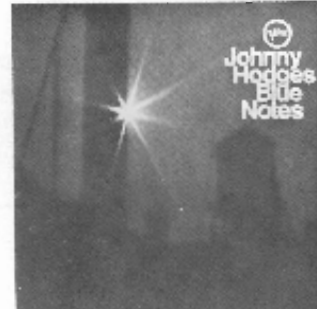
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The Life Perspectives

Of The New Jazz

By Nat Hentoff

Letters come to *Down Beat*, I get letters, and musicians are sometimes asked by listeners: "Why mix politics and black nationalism and rage and hate with music? Let music be music, and keep the rest outside of jazz!"

And in September of 1966, Ralph Gleason reported that the Monterey Festival had "refused to let SNCC and other civil rights groups have booths on the grounds in order to 'make the weekend one of fun, relaxation, and the enjoyment of good music.'"

As if jazz can somehow be insulated from life. As if Charlie Parker had been jiving when he said: "Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn."

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 those experiences on their music differs. But they are linked by the consciousness of being black in a white-powered society.

As obvious as this is, large sections of the white jazz community have yet to understand the inevitability of the heightened black consciousness in much of the new music during a period when, throughout the country, much of the pietistic rhetoric of recent years has shriveled before the mounting reaffirmation that Malcolm X was right, that this is a fundamentally racist society.

The United States need not continue to be racist, as is evidenced by the attitudes of many of the white young. But we are speaking of now, and of jazzmen in this country now. When Sen. James Eastland of Mississippi said with satisfaction in September, of 1966, "The sentiment of the entire country now stands with the southern people," he was not engaging in much hyperbole. Read the papers, read the polls, look at the statistics showing that in the North and West residential and school segregation is increasing.

Consider further the status of his life's work, jazz, in that society. The unprecedentedly comprehensive Rockefeller Report on the Performing Arts, which tried to explore the entire situation of the performing artist in the United States while proposing ways of improving it, made no mention whatsoever of jazz. The initial subsidies by the new federal commission on the arts ignored jazz entirely. Alienated because he is black, the Negro jazzman is doubly alienated because he is a jazz musician. How on earth is he to keep *that* feeling out of his music?

Among some black jazzmen, black consciousness becomes an explicit desire to reflect, to distill the black experience in music. Stokely Carmichael, addressing Tuskegee Institute students this past October, told them: "We can never be equal under a system that forgets our blackness. We must accept our blackness and make white people respect us." And,



he added, in explanation of the need to organize and politicize as blacks, "You can no longer afford the luxury of being an individual. You must see yourselves as a people."

This is difficult advice for an artist, for obviously the base of the artistic drive is individuality. And yet, within that individuality, more and more younger musicians regard their music as also the expression of a people.

Speaking of those in the ghetto, Albert Ayler has emphasized: "I'm playing their suffering whether they know it or not. I've lived that suffering." And Cecil Taylor said: "Everything I've lived, I am. I am not afraid of European influences. The point is to use them — as Ellington did — as part of my life as an American Negro . . . Music to me was in a way holding on to Negro culture . . ."

Archie Shepp has written a composition, *Malcom, Malcolm-Semper Malcolm*, explaining: "Malcolm knew what it is to be faceless in America and to be sick and tired of that feeling. And he knew the pride of black, that negritude which was bigger than Malcolm, himself. There'll be other Malcolms."

But hasn't this thrust to reflect the black experience always been endemic to jazz? Implicitly, yes. From the blues on, a black jazzman played how he felt, and how he felt depended in large part on how he coped with his blackness in a racist society. Explicitly, too, there were statements — in some of the blues, in Ellington's *Deep South Suite* and other compositions, in the rising use of African titles for pieces in the 1950s.

But the consciousness of being black, the pride in black, has never been more acute than now because jazz could not

(Continued on Page 39)

IN JAZZ . . .

the name of the game is

CREATIVITY!

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Are Stage Bands Dying?

By George Wiskirchen, 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?

Statistics 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 bands 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 fluff off 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 challenged and stimulated by good music in the concert

band and then are subjected to (and expected to like — for a variety of reasons — all specious) bad stock 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 fur-

ther 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-pop approach.

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

Even so, there certainly has been an appreciable improvement in style and interpretation in some areas and in many schools. But the sorry 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. Wiskirchen and *Down Beat* from Sept. 22, 1966 issue)



Same size?

JUDGES

LALO SCHIFRIN is a young composer-arranger from Los Angeles. At the moment, he is working on the scores of a three hour television special on the "Rise and Fall of the Third Reich." He was nominated for an Emmy Award for his work on another T.V. special "The Making of a President," and has received two Grammy Awards. Schifrin's compositions may also be heard on T.V. as the backdrop to "Mission Impossible." Several motion picture scores are the result of Schifrin's genius; among them are "The Cincinnati Kid" and "Murderers Row." One of his more serious compositions, was commissioned and premiered last month by the American Wind Symphony in Pittsburgh. His "Jazz Suite on the Mass Texts" will be performed in November in the Berlin Cathedral.

With his father being the Concert-Master in Buenos Aires, Schifrin grew up in a very classical atmosphere. He went to Europe and studied at the Paris Conservatory of Music in the day while playing with various jazz groups at night. Back in South America, he formed his own band. While on a State Department tour, Dizzy Gillespie heard the band and invited Schifrin to come to the U.S. where his talents might be developed more easily. Schifrin did eventually make his way to New York where he composed and arranged for such people as Gillespie, Basie and Brookmeyer. Since then, he moved to Los Angeles and has been a most prolific composer, finishing fourth in *Down Beat's* 1967 Reader's Poll composer category.



HERBIE HANCOCK has been a member of the Miles Davis Quintet since June, 1963. The 26-year-old pianist was discovered by Donald Byrd in Chicago in 1960 and, since then, his genius has been widely recognized. He has been a regular member of rhythm sections recording for Blue Note records and has filled in with such notables as the Clark Terry-Bob 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 metrically complex compositions. Hancock's latest effort is the scoring of the movie *Blow Up*. His LP record, *Maiden Voyage*, ranked fourth in the latest readers' poll.

Born and raised in Chicago, Hancock began his piano training with the usual classical fare when he was 7. He first became interested in jazz when in high school, even though he really didn't understand it. Hancock graduated from Grinnell College in Iowa with a Bachelor of Art degree. Musical influences on Hancock include Shearing, Garner, Brubeck, Jolly, Peterson, Jamal and his present leader, Miles Davis.



DON DEMICHAEL is the Editor-in-Chief of *Down Beat Magazine*, yet still finds extra time to be an occasional musician, jazz teacher, author and contest judge. He has been a drummer and vibraharpist since 1944. Between 1950 and 1960, DeMichael led his own combos in Louisville, Kentucky. Besides writing record reviews and occasional features for *Down Beat*, he has co-authored with Alan Dawson the *Manual for Modern Drummers* (Berklee Press). In 1950, he moved to Chicago and joined the *Down Beat* staff, becoming editor in 1961. At Columbia College in 1961 and 1963, he taught a course in Jazz Appreciation. He acted as assistant producer for the 1965 *Down Beat Jazz Festival* in Chicago. DeMichael has been a CJF judge in 1962 and 1966 and this year was chairman for the CJF Symposium prior to the Festival. He is also acting as chairman of the judges this year.



ROBERT SHARE is the Administrator of the Berklee School of Music in Boston, Massachusetts. He has served as a judge at almost every Notre Dame Collegiate Jazz Festival, as well as other festivals across the nation. Through his position at Berklee, Share shows a continued interest in the young jazzman and the expansion of the jazz curricula in higher education.

Berklee is one of the foremost modern music schools in the nation and has contributed much to the progress of young jazzmen. 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.



WILLIAM RUSSO is the Director of the Center for New Music at Columbia College in Chicago. Between 1950 and 1954, Russo was a solo trombonist with the Stan Kenton Orchestra and was a major composer-arranger for the band in '53 and '54. He has conducted the London Jazz Orchestra many times since 1962 and has been a guest conductor for major symphonies across the nation. Since 1955, much of his time has been devoted to composing jazz symphonies, ballets and operas. His *Symphony No. 2 in C, Opus 32 (Titans)* was performed by Leonard Bernstein and the New York Philharmonic, and his *English Concerto* was performed at the Bath Festival in 1963 in London.

Russo was born in Chicago and received a B.A. in English at Roosevelt University. He studied composition and conducting under Dr. John Becker and Dr. Karel Jirak. 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.



DONALD BYRD is a trumpeter-composer-teacher, 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 1962, 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 Thorleif Ostereng Band in Oslo. In addition to his great preoccupation with composition and study, Byrd has recorded several albums for Blue Note.

Born in Detroit, Byrd received a Bachelor of Music at Wayne University in Detroit. Later he earned a Masters at the Manhattan School of Music and is presently working on a Ph.D. at Columbia University. He believes that the individual musician, as well as the field of jazz in general, should "keep moving." Thus, he holds such people as Quincy Jones, Lalo Schifrin, Oliver Nelson and Gil Evans in high esteem for their contributions to broadening the jazz spectrum. However, Byrd is also naturally concerned with the depth of music. Classical and jazz forms must, he believes, have a certain amount of mutual borrowing and exploring to reach fulfillment. One of his major interests is educational manuals in brass which he feels are greatly in need of revision and improvement.

Donald Byrd's latest project is the scoring of a show, "The Songs of Louis," for the Canadian Expo '67. The theme of the show deals with the history of the Canadian Negro and is the result of much research with historians from Toronto, Colgate and Brown Universities.



JUDGES



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 bases for themes that have become jazz standards—have affected the work of all who followed him.

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ROOSEVELT U. LAB BAND

The twenty members of the Roosevelt University Lab Band are part of the formal jazz program at the Chicago Musical College of Roosevelt U. Assistant Professor S. Lane Emery, who conducts the band, teaches one of the few courses in jazz offered in this country for credit. The Lab Band's concert schedule for this semester includes appearances at Roosevelt U., U. of Illinois (Chicago), and five Chicago high schools. This is Roosevelt University's fourth appearance at Notre Dame's Collegiate Jazz Festival. The Band was a finalist in the 1963 CJP.



U.M.K.C. JAZZ WORKSHOP

The University of Missouri (Kansas City) Jazz Workshop has recently completed a tour of Eastern and Central Missouri, playing at high schools and colleges in the area. Its eighteen piece stage band and vocalist have won first place for two consecutive years at the Joplin Jazz Festival with individual members being recognized for contributions in both playing and arranging; most of the arrangements heard in their performances are done by the members themselves. The director, Mr. Irving Miller, is an Assistant Professor of Music, director of Brass and Jazz ensembles and Trombone instructor at the Conservatory of Music at the U. of Missouri.





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 stage band. The Concert Jazz Orchestra acquired a fine book of arrangements with additions coming from students of Nelson's course. 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 program 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 at present 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, violist 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 Notre Dame in live festivals and was a finalist in '60, '64, and '65. The band functions primarily as an outlet for experimental composition and arranging. In addition, it provides training in the playing techniques of stage band music and opportunities for improvisation. The eighteen 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 Theodore 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 appearance the band was chosen for a State Department tour of the Middle East. The Jazz Ensemble II won the top prize at IJF '66 while the first band was on its 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 IJF Alumnus. He led a big band from IU in 1963, a combo in 1960, and played jazz cello with the Jamey Alexander Septet at IJF '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 IJF '62, a finalist other times at both Villanova and Notre Dame, and several soloist awards are its competition credits. The band uses many original arrangements and compositions by members of the band, and tries to grasp all forms of big band jazz with a wide range of compositions by such musicians as Quincy Jones, Shorty Rogers, Hefti, Kenton, Schuller and Bill Holman. The director, Robert Curnow, is a graduate assistant at Michigan State and was formerly a staff arranger and trombonist 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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Friday Afternoon

March 3rd, 1:30 p.m.

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

Personnel: Piano — Jack M. Tolson. Drums — Michael Brandenburg.

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

Personnel: Leader — S. Lane Emery. Alto Sax — Kenneth Bender, Robert Knop. Tenor Sax — Richard Rudolph, Richard Plettau. Baritone Sax — James Neiburger. Trombones — Ian Lilly, Stephen Galloway, Willie Wood, John Nies. Trumpets — Russell Iverson, Oscar Brashear, Marro Prosperi, Timothy Weldon Slater, Robert Griffin. Piano — Larry Luckowski. Guitar — Robert Krosel. Bass — Thomas Paupads. Drums — Shelley Plotkin.

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

Personnel: Leader, Piano — Ken Rhodes. Bass — Dave Arch. Percussion — Harry Giovanoni.

INTERMISSION

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

Personnel: Leader — Irving Miller. Alto Sax — Jerry Titus, Errol Jackson. Tenor Sax — Sy Gopman, Ron Williams. Baritone Sax — David Warner. Trombones — Marvin Hart, Russ Russell, Harold Pettit, John Eager. Trumpets — Ray Rabon, Dick Wilson, Tony Swischer, Kit Kubis, Doug Cushing. Piano — Bill Thomson. Guitar — Dave Prickett. Bass — John Hatton. Drums — Tom Cummings.

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

Personnel: Leader, Vibes, Piano — Lee Schipper. Sax, Flute — Bob Claire. Guitar — Bob Strizich. Bass — Peter Marshall. Drums — Tom Aubreg.

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

Personnel: Leader — Don Bearman. Alto Sax — Les Scott, John Brooks. Tenor Sax — Fred Washington, J. D. Parran. Baritone Sax — Nick Scarna. Trombones — Mike Canis, Eugene Elliot, Mike Hunt, Bob Edwards. Trumpets — Al Estes, Bob Ceccarini, Dennis Winkler, Guy Lemloe. Tuba — Jerry Kay. Piano — Lee Scott. Bass — Bill Meisch. Drums — Bob Bealmear.

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

Personnel: Piano — John Cascella. Bass — Paul Robinson. Drums — Tom Osborne. Trombone — Dave Pavolka.

Friday Evening

March 3rd, 7:30 p.m.

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

Personnel: Leader — Ladd McIntosh. Alto Sax — Tom Ryan, Stu Best. Tenor Sax — Jon Crosse, Delbert Gittinger. Baritone Sax — Byron Rooker. Trombones — David Haldeman, Steve Livingston, Earl Chenoweth, John Johannsen, Bill Bendler. Trumpets — Wes Orr, Tony Greenwald, Jack Munthe, John Edwards, Steve Berry. Piano — Dave Chase. Guitar — Dick Edison. Bass — Craig Wiester. Percussion — Dan Ruddick.

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

Personnel: Leader, Trombone — Larry Dwyer. Alto Sax — Howie Smith. Tenor Sax — Jim Cuomo. Flugelhorn: Tom Connely. Piano — Bill Isom. Bass — Ed Marzuk. Drums — Chuck Braugham.

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

Personnel: Alto Sax — Tim Eyerman, co-leader. Tenor Sax — David Streeter, co-leader. Baritone Sax — Paul McCandless. Trumpets — Ed Smarsh, Charles Sachko, Vince Monteleone. French Horn — Dwight Hackett. Trombone — Dave Wiser. Piano — Joe Koricich. Bass — Pete Markis. Drums — Steve Mitchell.

INTERMISSION

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

Personnel: Leader — Thomas Wright. Alto Sax, Flute, Clarinet — Stanley DeRusha. Tenor Sax, Baritone Sax, Bass Clarinet — Tom Jambor. Trombone — William Schaeffen. Trumpet, Flugelhorn — Robert Henry. Trumpet — Wayne Gorder. Piano — Santo Maglio. Bass — Michael Valentine. Drums — Stephen Liljegren.

9:25 — UNIVERSITY OF ILLINOIS JAZZ BAND — University of Illinois, Champaign-Urbana, Illinois.

Personnel: Leader — Dr. John Garvey. Alto Sax — Howie Smith, Bill Feldman. Tenor Sax — Jim Cuomo, Ross Schneider. Baritone Sax — Jim Wilcox. Trombones — Roger Cunningham, Paul Vander Gheynst, Larry Dwyer, Frank Harmantos. Tuba — Mike Russell. French Horn — John Glover. Trumpets — Al Moore, Tom Connely, Ken Ferrantino, Jerry Tessin, Don Owens. Piano — Bill Isom. Bass — Ed Marzuk. Drums — Chuck Braugham.

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

Personnel: Leader, Alto Sax — Jerry Greene. Trumpet — Randy Sandke. Piano — Jack Pericone. Bass — Brent McKesson. Drums — Kent Williams.

10:15 — THE MELODONS — Notre Dame High School for Boys, Niles, Illinois.

Personnel: Leader — Rev. George Wiskirchen, C.S.C. Alto Sax — James Fesl, Jeff Pilarski. Tenor Sax — James Blanchard, James Feldman. Baritone Sax — Gregory Kaplar. Trombones — Nick Talarico, Al Sindelar, Ed Nieminski, Tom Stagl. Tuba — Andrew Paul. Mellophonium — Michael Feehan, Ronald Sindelar. Trumpets — Vic LoVerdi, Tom Devitt, William Grubbe, Gregory Oehm, Daniel Piller. Piano — James McNeely. Guitar — Ron Levin. Bass — Cal Drake. Vibes — Mark West. Drums — William Kanzer.

The Birth of the College Jazz Festival Concept

By John E. Noel

In 1958, a small but militant group of Notre Dame undergraduates sat listening to some jazz and drinking beer. Suddenly, someone slammed down his mug and advanced the idea of having a jazz festival. Deciding to call it the Midwest Collegiate Jazz Festival, they squeezed it on the student calendar for Saturday, April 11, 1959, in the Fieldhouse. The prologue to the tiny four page program of sixteen college groups began with the visionary 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 nation 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, past judges, and advertisers in this program one can gain a general idea of the growth of the CJF in the past eight years. *Down Beat* and Selmer have been the major supporters of the endeavor, although the generosity of many musical instrument companies made it possible to award instruments as prizes from 1960 to 1966. This year the CJF was forced to discontinue its instrument prizes policy because of the difficulty in securing the proper variety of instruments for prizes. However, CJF '67, in

order to foster the musical education of the winners, is offering large cash prizes and trophies.

After the 1959 CJF, other colleges made attempts at festivals, but none were as great a success as Notre Dame's. Some 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 undeniably 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 authoritative judges became easier to secure. CJF '67 has embellished this national character by initiating projects concerned with the fostering of jazz (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 exploration and promotion of jazz.

CJF JUDGES

1959 — Art Van Damme, Charles Suber, Robert Trendler, Frank Holzfeind.

1960 — Frank Holzfeind, Robert Share, Charles Suber, Willis Conover, Stan Kenton.

1961 — Johnny Richards, George Russell, Robert Share, Charles Suber.

1962 — Don DeMicheal, Quincy Jones, Henry Mancini, Robert Share, Charles Suber.

1963 — Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber.

1964 — Julian Adderley, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber.

1965 — Clark Terry, Paul Horn, Robert Share, Charles Suber, Arif Mardin.

1966 — Don DeMicheal, Quincy Jones, Robert Share, Charles Suber, Billy Taylor.

BANDS

1959

Indiana U.
Southern Illinois U.
Miami U.
Ohio State U.
U. of Illinois
De Paul U.
U. of Notre Dame

1960

North Texas State College
Northwestern U.
Central Michigan U.
Ohio State U.
U. of Notre Dame
U. of Dayton
Chicago Area

1961

Northwestern U.
State U. of New York
Oberlin College
Sam Houston State Teachers College
Indiana U.
North Texas State College

1962

Ripon College
Denver U.
Duquesne U.
North Texas State College
Northwestern U.
New Mexico State U.
Michigan State U.
Indiana U.
Henderson State Teachers College
West Virginia U.

1963

Denver U.
Roosevelt U.
Michigan State U.
Wright Junior College
Indiana U.
U. of Michigan

1964

Henderson State Teachers College
U. of Notre Dame
Ohio State U. (two bands)
Denver U.
Northwestern U.
Indiana U.
U. of Michigan
Michigan State U.
Wright Junior College

1965

U. of Notre Dame
Westchester State College
Foothill College
Case Institute of Technology
U. of Illinois
U. of Iowa
Massachusetts Institute of Technology
Indiana U.

COMBOS

1959

The Octets, Marquette U.
UJW Quintet, U. of Minnesota
The Trio, U. of Cincinnati
Chuck Lewis Sextet, Michigan State U.
The Yeomen, Oberlin College
The Duke's Men, Purdue U.
Bob Pierson Quartet, U. of Detroit
Johnny Jazz Quartet, St. John's U.

1960

UJW Quartet, U. of Minnesota
Dave's Combo, Indiana U.
Behm-Martin Sextet, State U. of Iowa
Varsity Five, U. of Nebraska
Ran Blake, Bard College
Brian Hardy Trio, Purdue U.
The Free Forms, Catholic U.
Wayne Ramblers, Wayne State U.
The Jays, Kansas U.
Jim Mathews Quintet, Randolph-Macon College
The Modern Men, Dartmouth College
Four Axemen, U. of Cincinnati
Dots Trio, Fairmont State College
Bob Pierson Quartet, U. of Detroit
Allan Beutler Quartet, Michigan State U.
Lettermen, U. of Notre Dame
Stan Cowell Trio, Oberlin College

1961

Pete Hunches Quartet, Oberlin College
Steve Darr Trio, U. of Cincinnati
I. Hall Four, Iowa State U.
The Colleagues, Miami U. of Ohio
Chip McClelland Quartet, DePaul U.
Dots Trio, Fairmont College
Amherst College Five, Amherst College
Jazztet, North Texas State College
Tom Freb's Trio, Ball State U.
Phil Thrasher Sextet, Indiana U.
UJW Trio, U. of Minnesota
Paul Winter Sextet, U. of Chicago
Uncalled Four Plus One, Illinois Institute of Technology

1966

Quachita Baptist U.
Roosevelt U.
U. of Notre Dame
Westchester State College
Foothill College
Case Institute of Technology
U. of Illinois
U. of Iowa
Massachusetts Institute of Technology
Indiana U.



The Modern Men, Dartmouth College
Omar Clay Trio, U. of Michigan
Al Beutler Sextet, Michigan State U.
Don Miller Quartet, U. of Cincinnati
The Jazz Ambassadors, Purdue U.
Bob Pierson Quartet, U. of Detroit

1962

Gil Kelly Quartet, Illinois Institute of Technology
The Belmont Five, Franklin & Marshall College
Andrews-Dempsey Quartet, Northwest Missouri State College
Bob James Trio, U. of Michigan
David Lahn & John Brasher, Amherst College
Queen's College Quintet, Queen's College
The Jeanne Lee-Ran Blake Duo, Columbia U.
The Belcastro Trio, West Virginia U.
Indiana U. Jazz Combo, Indiana U.
The Blue Men, U.S. Air Force Academy
U. of Notre Dame Quintet, U. of Notre Dame
The Indigos, Ripon College

1963

The Jazz Merchants, Illinois Institute of Technology
Pieces of Four, Central Michigan U.
Peabody Jazz Sextet, Peabody Conservatory of Music
The Jazz Ensemble, NYC College of Music
Bob Power Trio, U. of Michigan
Indiana U. Jazz Sextet, Indiana U.
Modern Sounds Sextet, U. of Florida
Three, U. of Notre Dame

1964

Notre Dame Jazz Quartet, U. of Notre Dame
Ed Fraz Trio, St. Louis U.
Peabody Jazz Quintet, Peabody Conservatory of Music
Dick Sisto Quartet, North Texas State U.
Mick Barber Sextet, DePaul U.
(Continued on Page 32)

Saturday Afternoon

March 4th, 1:15 p.m.

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

Personnel: Leader — Theodore Ashford. Alto Sax — William Horn, Gerald Sanders. Tenor Sax — Charles Hawes, William Funk. Baritone Sax — James Williams. Trombones — James Schanilec, George Broussard, Thomas Deffley, James Trambila. Trumpets — Benton Darda, Keith Williams, Dennis Brandt, William Von Gillern, Ed Gornik. Piano — Vicki DeLissovoy. Bass — Byron Yasui. Drums — Julio Coronado.

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

Personnel: Cornet — Sam Alongi. Trombone — Richy Orr. Tenor Sax — Dick Carter. Piano — Brage Golding. Bass — Stu Schulman. Drums — Dave Kettner.

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

Personnel: Leader — Robert Curnow. Alto Sax — James DeCamp, William Sachs. Tenor Sax — Mark Gridley, John Gradowski. Baritone Sax — Dennis Urick. Trombones — Leon Bradley, Allan Kaplan, John Lower, Richard Borden, Joel Van Roekel. Trumpets — Scott Durbin, Greg Hopkins, Al Gazlay, John Link, Tom Pierson. Piano — Glen Stevenson. Guitar — Keith Warnick. Bass — Martin Erickson. Drums — Michael Johnson.

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

Personnel: Leader — Leader, Piano — Jim Roberts. Bass — Buff Yount. Drums — John Ackerman.

INTERMISSION

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

Personnel: Leader — Dave Baker. Alto Sax — James Greene, Harry Miedema. Tenor Sax — Tom Meyer, Bruce Nifong. Baritone Sax — David Luell. Trombones — Gary Potter, Richard Fecteau, Tom Streeter. Trumpets — Larry Wiseman, Larry Hall, Wayne Markworth, Craig Andrews, Randy Sandke. Tuba — Don Harry. Piano — David Lahm. Bass — Brent McKesson. Drums — Kent Williams, James Nelson.

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

Personnel: Leader, Piano — Don York. Alto Sax — Bob Maksymko. Trumpet — Gerry Weiss. Bass — Rick Naniata. Drums — Bill McCullough.

3:55 — MIT CONCERT JAZZ BAND — Massachusetts Institute of Technology, Cambridge, Massachusetts.

Personnel: Leader — Herb Pomeroy. Alto Sax — Randy Warniers, Gary Tripoli. Tenor Sax — Dick Carter, Walt Shedd. Baritone Sax — Bill Ioup. Trumpets — John Halberstadt, Sam Alongi, Nate Seely, Mike Throckmorton, Greg Olson. Trombones — Richy Orr (lead), Glenn Reyer, Chuck Thorn, Bill Harman. Piano — Brage Golding. Bass — Stu Schulman. Drums — Dave Kettner.

Saturday Evening

March 4th, 7:30 p.m.

CJF '67 PRIZES

Down Beat Trophy
Best Overall Jazz Group

\$500 Cash Prize
Best Big Band

Selmer Benny Goodman Trophy
Selmer Porta Desks
Best Big Band

\$300 Cash Prize
Best Combo

Selmer Benny Goodman Trophy
Best Combo

CJF Soloist Trophies
Trumpeter Guitarist
Trombonist Bassist
Alto Sax Drummer
Tenor Sax Arranger
Baritone Sax Composer
Pianist Misc. Instrument
Outstanding Instrumentalist
Most Promising Brass Player
Most Promising Reed Player
Most Promising Rhythm Player

7:30 FINALIST BIG BAND

7:55 FINALIST COMBO

8:20 FINALIST BIG BAND

INTERMISSION

9:00 FINALIST COMBO

9:25 FINALIST BIG BAND

9:50 FINALIST COMBO

10:15 High School Contest Winner

10:40 Presentation of Awards

MASTER OF CEREMONIES



DICK BUCKLEY

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, and a trombone which bore the brunt of my frustrated assaults until the fall of 1946 when I decided to leave that jazz to Teagarden, Higgenbotham, Harris and JJ.

"Sensitive listeners in Ft. Wayne, Indianapolis, and even Springfield, Missouri, can tell you of my struggles to play jazz on the air. In Chicago since 1955, 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 interest in jazz at the University of California by playing often in public. They feel that they are in a large way responsible 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 concerts 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 CASCELLA TRIO + ONE

For the past year the John Cascella Trio has played in various clubs and appeared over television stations throughout the State of Indiana. It was only recently 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 CJF 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 Dwyer and Jim Cuomo write for the group, which will play all original compositions at CJP. The septet has appeared in several concerts at the Illini student union and a nearby supper club, and was featured on a Jazz Band trip to Northern Illinois University in January of this year.

U.M.W. JAZZ ENSEMBLE

The University of Wisconsin (Milwaukee) Jazz Ensemble was organized in 1962 as a university course in the music department. It is still valued at one credit and meets once a week, but it has taken on a wider scope of educational influence as it has developed. The group usually begins a two-hour concert with a talk by their leader, Thomas Wright, on musical forms in which he illustrates various musical harmonies by playing one song in different arrangements. Most of their performances have been in and around the Wisconsin area. The group hopes to make a tour of Eastern colleges and universities in early April.



I/I = 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.

JIM ROBERT'S TRIO

The Jim Robert's Trio was formed three years ago at Muskingum College in Ohio. Roberts, 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 mid-February, they produced a half-hour show for the same T.V. station.



M.I.T. JAZZ SEXTET

The M.I.T. Jazz Sextet was formed last fall and is composed of six members of the N.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.

JUILLARD JAZZ QUINTET

The Juillard Jazz Quintet is a newly-organized jazz group composed of five undergraduates of the Juillard School of Music in New York. While the quintet is fresh enough to have presented only one concert under the present name, each of its members has had vast experience alone or together in 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 Weiss.



KEN RHODES TRIO

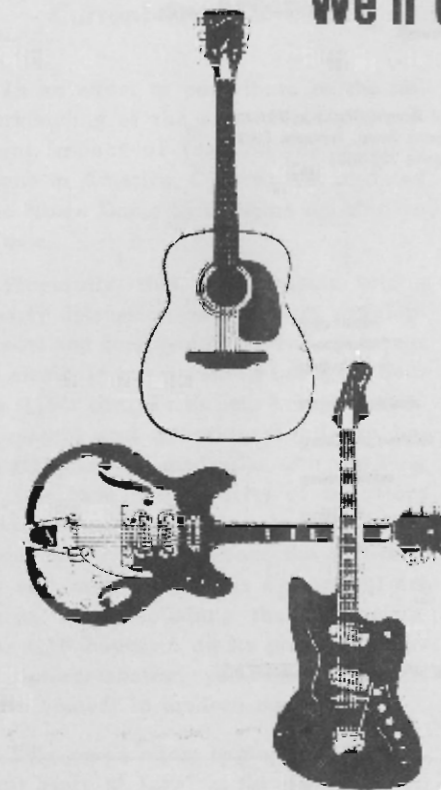
The Ken Rhodes Trio has been performing together for almost eight years. At the present time, all three are doing serious senior level applied music study: Ken Rhodes (piano), a senior at the American Conservatory of Music, holds a Hadtstaeadt Piano Scholarship and is working for a degree in piano and composition; Dave Arch (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

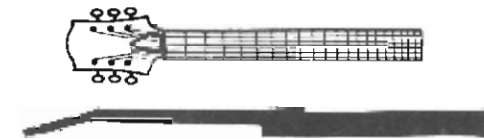
The Indiana University Jazz Quintet was preceded by the I.U. Jazz Sextet which won awards at previous Notre Dame and Villanova Festivals and toured the Middle East and Southeast Asia for the State Department. Two members of the Sextet, Greene (Alto Sax) and McKesson (Bass), previous CJF soloist winners, have now formed the Quintet. They were joined by Williams (Drums), who appeared with the Mitch Farber Trio at CJF '63, and two newcomers, Randy Sandke (Trumpet) and Jack Pericone (Piano).

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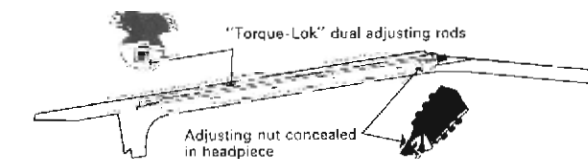
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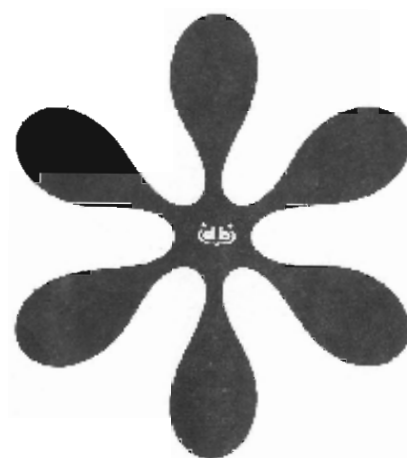
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ACADEMIC JAZZ

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 concern to help bridge the unnecessary and misunderstood gap between jazz 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, the CJF hopes to do its part in fostering understanding, open-mindedness, and development in modern music.

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

March 2—
 2:00 Jazz: Art or Commerce
 7:30—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 Center 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, Herbie Hancock, Robert Share, William Russo, and Donald Byrd. All of these are well schooled musicians and provided an excellent core for Notre Dame's First Symposium on Modern Music.

A Taste of The Real Thing

The history of jazz from Bebop to Avant-Garde was the topic of a concert given by the Jamey Aebersold Sextet in Washington Hall on February 12. Co-sponsored by the Notre Dame Music Department and the CJF, the concert caught the sextet 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 in the second half of the concert, allowed the audience to better understand the fundamental mechanics of jazz. The dissection of "Sweet Georgia Brown" into harmony and melody lines within the framework of the choruses, along with a superimposed version of Jackie McLean's "Dig," was particularly instructive.

Aebersold's alto sax and Allen Kiger's trumpet took most of the solos and turned in excellent interpretations of compositions by Charlie Parker, Miles Davis, Horace Silver and Thelonious Monk. All the members of the group made substantial contributions to a free form ballad which flowed and died logically to the enjoyment of almost everyone. Aebersold was especially sensitive that evening and finished the performance with a forceful but sweet rendition of Coltrane's "Impressions."

The sextet's average age couldn't have been over twenty-four, yet all were technically competent musicians with excellent feeling for their material. Aebersold himself is a veteran of several CJF's and was awarded an alto sax for his efforts in 1964. He has earned both his Bachelor and Master's degrees in music at Indiana University. Pianist David Lahm and bassist Brent McKesson are also past individual winners at the CJF. Trumpeter Kiger, who has recorded with John Lewis, George Russell and J. J. Johnson, and drummer Stan Gage have also appeared in past CJF's. Keith Spring, the young tenor sax player, has attended Indiana U. and played under Jerry Coker.



JAMEY AEBERSOLD

CJF High School Band Contest

In order to aid the expanding high school stage band movement, CJF is co-sponsoring the High School Stage Band Contest with H. & A. Selmer, Inc. of Elkhart. Nineteen Indiana high school bands are competing all day Saturday, March 4, before judges George Wiskirchen, C.S.C., Leonard Druss and Kenneth Bartosz. Each band also receives advice from the judges in a short clinic following its performance. Father Wiskirchen is giving a general clinic for all the participants following the contest.

The prizes for the contest are donated by H. & A. Selmer. First Division winners receive plaques and the Best Band is presented the Selmer Benny Goodman Trophy and a set of Selmer Porta Desks. The Best Band also has the privilege of performing at the Final Session of the CJF.

Participants are:

Lincoln H.S. of Vincennes
 Jimtown H.S. near Elkhart
 Gavit H.S. of Hammond
 Mentone H.S., Mentone
 Noblesville H.S., Noblesville
 New Carlisle H.S., New Carlisle
 University H.S., Bloomington
 Wolf Lake H.S., Wolf Lake
 Tolleston H.S., Gary
 Crawfordsville H.S., Crawfordsville
 Bishop Luers H.S., Fort Wayne
 Elmhurst H.S., Fort Wayne
 North Side H.S., Fort Wayne
 Warren Central H.S., Indianapolis
 Ben Davis H.S., Indianapolis
 North Central H.S., Indianapolis
 West Lafayette H.S.,
 West Lafayette
 LaVille H.S., Lakeville
 North Judson H.S., North Judson

LIFE PERSPECTIVES (Continued from Page 5)

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

What, however, is the function of the music emerging from this black consciousness? In this respect, many of those 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 Shepp, 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 deep a spectrum as possible of black feelings, from rage to pride, so that there can be much less misunderstanding of black convictions, black needs, and black strength. The other imperative is to reach into and invigorate as many of the masses as possible with the sustenance 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 its destruction of their culture (see LeRoi Jones's book, *Blues 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 ghetto, to make jazz an element that can help unify for black power, political, social, and economic. There are a number of intersecting reasons for this third dimension of alienation. In *Four Lives in the Bebop Business*, 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 neutral zones . . . never produced in black night clubs or concert halls unless the names were very big. What jazz jobs there are in the Harlems of America go invariably to the safest performers. And the young musicians who are interested in the new music almost always have to take their music 'downtown' in order to find a receptive atmosphere."

"In this way," Spellman continues, "the black jazz musician has had to take his alienation alongside the black poet and painter, and on the occasions when this prodigal music has returned home, the reception has been anything but predictable. The mobile avant-garde jazz performances that LeRoi Jones' Black Arts group put on in the streets of Harlem during the summer of 1965 received a generally favorable audience response, but eggs were thrown at one group. And Archie Shepp, who plays a more gut-bucket style of tenor saxophone than most of the new modern tenor saxophone players, received a better welcome at a down-home-style bar 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 the black ghetto, particularly among the young, whose own consciousness of black as a force for unity is accelerating.

But for his music to stay and grow in ghetto communities will require bypassing the traditional middle men — the club-owners and the booking agencies. A musicians' co-op, 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 sense as a unifier and as a catalyst of energy.

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. "Nowadays," Cherry says, "you can bring the whole world into one room, and this capacity for unity is an element that jazz has always had for me."

And that reaching for universality characterizes those in the new jazz whose social commitment ranges beyond color — even though the initial and basic impetus of their music comes from the experience of being black in the United States.

"My goal," says John Coltrane, "is to uplift people as much as I can. To inspire them to realize more and more of their capacities for living meaningful lives."

For this to happen, Coltrane says, the musician can never stop exploring and clarifying his own needs and motivations. "There is the need," Coltrane adds, "to keep purifying these feelings and sounds so that we can really see 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 listen the essence, the best of what we are. But to do that at each stage, we have to keep on cleaning the mirror."

In similar language, Albert Ayler proclaims: "We are the music we play. And our commitment is to peace, to understanding of life. And we keep trying to purify our music, to purify ourselves so that we can move ourselves — and those who hear us — to higher levels of peace and understanding. I'm convinced, you see, that through music life can be given more meaning. And every kind of music has an influence — either direct or indirect — on the world around it so that, after a while, the sounds of different types of music go around and bring about psychological changes. And we're trying to bring about peace."

These men, then, are contemporary converts to Shelley's conviction that artists are, or should be, the real legislators of mankind. And the psychiatrists of mankind, too.

Marion Brown says: "There are people who have told me that they no longer go to their psychiatrists since they've heard Sun Ra, Ayler, or Shepp. This is a music that can regenerate people, cure them. It has a cathartic power."

For myself, I doubt that in this society, as it is, music can significantly either help accelerate social change or raise people to new plateaus of understanding of themselves and others. But I am trying to describe the new degrees of social commitment that help define much of the new jazz.

In an increasingly rationalized society, in which spontaneity and directness of emotion are constricted from kindergarten on to assure the maximum manipulative effectiveness of the directors of society, jazz has become one of the relatively few reservoirs of human warmth, human unpredictability, rawly human sounds, and faith in the perfectability of man as controller of his own life.

It is an intriguing evolution, in terms of purpose, for a music that began as field hollers by slaves. And whether these claims for jazz as a unifying and liberating force, either for ghettos or for men at large, are fulfilled, this quality of intent is, for me, seizingly and often exhilaratingly evident in a great deal of the new jazz. And its presence makes all the more absurd the contentions of those who dismiss the new music as hokum, as antijazz, as removed from life.

In any case, jazzmen who feel this way will not be able fully to prove their thesis as long as they are forced to expend so much of their energies on simple physical survival.

(Continued on Page 31)

LIFE PERSPECTIVES (Continued from Page 30)

A few, to be sure, are getting work; but most are scuffling, and it is a wonder that they still have so much energy to pour into their music.

Except for a few, the jazz industry, as writer A. B. Spellman calls it, is simply not geared for the new music. I mean nearly all its entrepreneurs, bookers, and clubowners. When one sees, for example, some of the contracts the new jazzmen are signing, it is impossible to contradict Ornette Coleman's point that: "in jazz, the Negro is the product. The way they handle their publicity on me, about how far out I am and everything, it gets to be that I'm the product myself. So if it's me they're selling — if I'm the product — then the profits couldn't come back to me, you dig?"

"You see this piano?" Cecil Taylor asks Spellman. "Not more than half of it works. In a way, this piano is me: it half works, I get to work half the year. Everything's that wrong with it, I did to it. I knocked those keys out. I can look at that piano and see my work from the last few years. But you know, a cat playing classical music who had come this far would be getting free pianos, because it's good for the industry. Not me, baby. The pianos I get to play on are never more than 60 percent in, have most of the ivory off the keys, and they are never in tune."

I would think that the new jazzmen, if they are to liberate others, must first liberate themselves. And that is exceedingly difficult, because they have learned from being in this society to distrust others' motives and often to distrust themselves. That's why the Jazz Composers Guild disintegrated. But those who speak of unifying blacks or the world have to unify themselves into some kind of co-operative organization that will

mass their potential, economic as well as expressive, and enable them to hire and control their own middle men when middle men are needed.

It is a great deal to ask, but a great deal is always asked of revolutionaries. If they really believe their music can change men and thereby society, they have to become less insular themselves, less suspicious of each other. They have to be better than we are, we who have lost a sense of community, we who hold on fiercely to whatever niche we've found in the society, in the economy, and to hell with everyone else.

They are caught in a paradox. "Jazz," Ornette Coleman has said, "has taken on a tribal concept. Music that is called jazz should be expressed more personally, with fewer tribal restrictions. The one essential quality is the right to be an individual."

That quality of insistent individuality has been attained by John Coltrane, Sun Ra, Cecil Taylor, Albert Ayler, and others. And it is essential. But for effective counterpower to be assembled against the life-deadening and homogenizing impact of the society as a whole, there will have to be a unity of certain kinds of individuals. That's Stokely Carmichael's message to the black community. And it is a message implicit in what many of the new jazzmen say about the goals of their music.

If the new jazzmen can achieve an organic, growing sense of community among themselves, they will then be able to reach many more people and discover whether their music can indeed make a difference in how their listeners feel, think, and ultimately act. If they do not create a community, they will remain singular — and isolated — avatars of an otherwise largely disappearing life force.

For, as it is going now, society in the not-too-distant future will, as John Wilkinson of the Center for the Study of Democratic Institutions predicts, be immune in its mass to the quality of change in human beings of which Coltrane, Ayler, Shepp, Sun Ra, and others speak. That complex, pervasively rationalized society, Wilkinson says, "will be able to tolerate groups living at different paces and styles, if they show no deliberate intent to alter significantly the drive or direction of the prevailing social processes . . . isolated and insulated from major and majority preoccupations of the society, and thereby offering no threat to the status quo, these enclaves will provide opportunities for more whimsical, personally paced styles of life."

"We ought perhaps," Wilkinson goes on, "to establish human sanctuaries as we establish refuges for condors and whooping cranes."

It may be that by 2000, if there is much of a world at all, there will be such sanctuaries for poets, painters, writers, and the Ayler and Coltranes of that time — unless somehow there is a unification of them and others who recognize the need to change social values, to change the way we educate our young, to place priorities on human needs.

There are signs of such attempts at organization — black power, Students for a Democratic Society, the National Conference for a New Politics. But the new jazzmen so far are lagging far behind. They have kept their individuality, but they may eventually be exercising it in a vacuum. However, they need not lose individuality to join communally for certain basic goals.

How to start and how to sustain such a unity of individualists? Only they can answer that question.

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MELODONS REVISITED

For the eighth consecutive year, the MELODONS of Notre Dame High School in Niles, Illinois, are special guests at CJF. The 22-piece big band, under the direction of Reverend George Wiskirchen, C.S.C., follows the last competing group at the Friday Evening Session.

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

Father Wiskirchen guides over forty 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.

Named as one of the ten outstanding band directors for 1966 by the School Musician Magazine and winner of the Benny Goodman Trophy for the best band director at Oak Lawn, Father Wiskirchen is Director of Instrumental Music at NDHS and also for the Archdiocese of Chicago. He is recognized as one of the leading authorities in the country in stage band work. He has been a member of the summer faculty of the Eastman School of Music in Rochester, N.Y.; directed the Northwestern U. Jazz Workshop, 1963-1965; and has written three books about stage band development. Two regular *Down Beat* columns, lectures and clinics throughout the country also add to his credentials.

The enthusiasm and excellence of Father Wiskirchen and the Melodons has made their appearance at CJF a perennial highlight. Their performance at CJF '67 should prove that after eight years they have not worn out the welcome extended to them.



COMBOS (Continued from page 19)

Modern Jazz Interpreters, West Virginia State College
 Billy Harper Sextet, North Texas State U.
 Jazz Interpreters, Crane Junior College
 Belcastro Trio, West Virginia U.
 Dave Lewitz Quartet, U. of Michigan
 The James Kaye Quintet, Michigan State U.
 The Met-Tet, U. of Michigan
 The Jamey Aebersold Septet, Indiana U.
 Dave Larson Quintet, Purdue U.

1965

The Bob Kolb Quintet, Northwestern U.
 Modern Jazz Interpreters, West Virginia State U.
 The Criterions, Westchester State
 Greene Sextet, Indiana U.
 The Belcastro Trio, U. of West Virginia
 Southern Ohio Trio, Wittenberg College
 The Brian Trantham Quartet, Columbia U.
 The Notre Dame Jazz Quartet, U. of Notre Dame
 The Dave Oehler Trio, State U. of Iowa
 The Dave Austin Quartet, U. of Illinois
 The Ed Sheftel Quintet, Northwestern U.

1966

Kansas U. Jazz Quintet, Kansas U.
 Notre Dame Jazz Sextet, U. of Notre Dame
 Jazz Quintette, Roosevelt U.
 Westchester State Jazz Quintet, Westchester State College
 Bruce Cameron Quintet, Bucknell U.
 Ed Sheftel Combo, Northwestern U.
 The Jazz Spokesmen, Penn State U.
 John Gilmore Trio, Indiana U.
 U. of Illinois Jazz Quintet, U. of Illinois

CJF?

NOTHING TO IT!

One might well ask just how much work is involved in producing the Collegiate Jazz Festival. Briefly, it takes an inordinate amount of dedication, organization, stamina, letter writing, shoe leather, phone calls to the "right" people, taste, and that illusive character, time. It allows for all too little class attendance, reading, writing personal letters, and sleep. But these latter items are minor considerations when compared with the life-and-death necessities of switching seven groups' performance times, phoning halfway across the nation a month after deadlines to request a picture or publicity on a group, giving every advertiser the "best" position in 36 pages, waiting for letter replies that never come, receiving unexpected cancellations of judges, groups, ads, etc., spending a week's time and a month's energies in collecting a "few" ads, and wondering when the snow will stop so you can go out without becoming a permanent part of the landscape. But the truly dedicated CJF worker looked past all of these minor trials, somehow knowing that ultimately something good would come of it all.



Raul Schlaver, General Chairman, Donna Felicello, Dick Riley, John Noel, Assistant Chairman, Suzi Olerum, John Tschetter, Ruth Fischer, Stefania Stanitz, John Simina, Irene Sullivan, Charlie Neuhauser, Greg Mullen, Mel Bachmeier, Sue Hoevel, Leigh Malone, Marybeth Bradish, Dave Buckley. Not shown, Sue Szita, Earl Catron, and Molly Morell.

After several traumas, catatonic fits, and nervous breakdowns, the individual members of the staff are relieved to see their efforts become the reality of CJF '67. Actually, though, even the non-believers among us felt that somehow, somehow, someone would get everything done. Often there seemed to be too much to do for too few people, but all things considered, we had an adequate number of willing workers.

We wish to extend special thanks to:

Mr. John Maher
 Mr. Don DeMicheal
 Fr. Carl Hager, C.S.C.
 Fr. Charles McCarragher, C.S.C.
 Fr. George Wiskirchen, C.S.C.
 Mr. James Haxendeen
 Mr. Robert O'Brien
 Mr. Edward Jarrett
 Fr. Arthur Harvey, C.S.C.
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 Mr. James Polk

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