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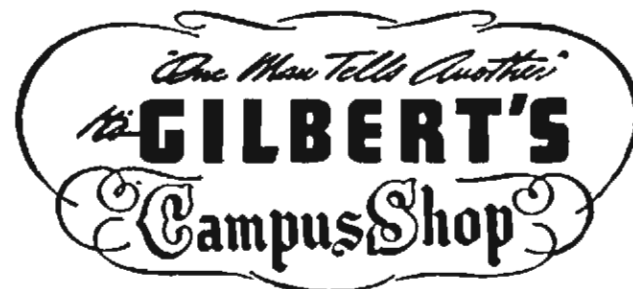
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UNIVERSITY of NOTRE DAME



JUDGES

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ARTISTS AND ATTITUDES

The growth of the collegiate jazz movement—in which, I'm happy to state, *Down Beat* has played a not insignificant role—has been quite phenomenal in the past decade.

My first encounter with this area of jazz came in 1964, when, with some trepidation, I accepted an invitation to be a judge at the Villanova Jazz Festival. The trepidation was caused by entirely false notions about the caliber of music presented at such events.

I fully expected to be at best bored and at worst tortured, but the festival was a revelation. The talent, enthusiasm, energy and dedication of the young musicians, and the considerable median level of their musicianship were most impressive. To be sure, there was bad mixed in with the good, but the good far outbalanced it.

Since then, I have attended a large number of such events, both as judge and observer, and it is always a refreshing experience. Instead of wondering where jazz' new blood was going to come from, I now wonder how the music is going to be able to accommodate so much fresh young talent.

The answer, of course, is that not every young man with a horn in a college band is looking toward a professional career in music. Many will join the ranks of the more than 60 million amateur musicians in the United States, getting their kicks with other like-minded part-time practitioners. But a few will join the battle, and make a place for themselves. And even those who drop out will perform an important function in terms of providing a tuned-in audience—and God knows that jazz needs informed listeners and fans.

One of the nice things about college festivals is that one is made aware of the multiplicity of influences. Gone are the days when every student orchestra seemed cut from the same cloth, when certain arrangers and soloists appeared to

dominate the imagination of every young player. Young musicians almost always reflect some key influence, and that's only as it should be. But today, you can hear Getz and Coltrane; Adderley and Coleman; Kenton and Basie (and sometimes, but not, it seems to me, often enough, Ellington); Davis and Terry; Brubeck and Evans, etc., etc.

You hear inside and outside sounds, often mixed in fresh combinations, and that is a healthy state of affairs. Student bands and soloists are assuming personality and individuality — qualities without which there can be no real jazz music. And the level appears to be rising steadily.

A collegiate jazz festival is, of course, a highly competitive exercise. In a way, the competitive framework appears out of context in what, after all, is a creative artistic endeavor. But the competitive system is built-in and without it, it would very probably be difficult—perhaps impossible—to hold these music festivals.

I mention this because, invariably, at each event I have attended, some (if not most) of the non-winners are bitterly disappointed. This is disheartening to the judges, who just as invariably have done their level best to listen carefully and judge fairly.

Musical competitions — unlike athletic events — have no fixed and firm rules and regulations for selecting winners. No matter how scrupulously fair, judgments in the realm of esthetics are, to some extent, arbitrary and personal. Technical factors and comparative skills being equal, a choice between two excellent tenor saxophonists, for example, will be decided by the collective tastes of the judges. So if you don't win, don't get bitter. The decisions are not absolute or made for all time.

Besides, winning is not (or should not be) the most important thing. Learning — from others, from new experiences in performing, from suggestions and criticisms — is far more valuable, in a real sense, than walking away with a prize.

I have seen potentially first-rate groups lose out due to errors in pacing and choice of program, and return next year with those mistakes corrected, which is a gratifying experience, and proves that the festival system works in a constructive manner.

More than ever, our music is being made by young people. Today, jazz is not the popularly dominant strain. But anything can happen in the realm of music, and what will happen is in large measure up to you who have gathered here to play and listen.



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President

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The "fabulous invalid" of show business has traditionally been the Broadway theatre. Yet one is inclined to speculate that jazz, too, can claim at least a part of that dubious distinction. The malaise of the dramatic arts can be traced to the confusion of aesthetics with economics. Jazz has often had a similar problem, but never more so than in the last few years.

The trouble is that jazz, like the theatre, doesn't fit anyone's definition. For some it means the Dukes of Dixieland ripping through *Tiger Rag* at Disneyland; for others it can be Stan Getz playing *Desafinado* or John Coltrane burning up *My Favorite Things*. Categorization of an art which means so many things to so many people is difficult indeed, and that's part of the problem.

The "theatre" encompasses a wide range of styles, too—from television soap operas to plays by Harold Pinter and Samuel Beckett. The differences in these styles—in the case of both jazz and dramatic art—are inseparable from their intentions; the soap opera maintains its dedication to mass popularity in a way that a Pinter or Beckett play does not. Despite this fundamental difference, both dramatic forms must grapple for dollars in the market place. Only a special kind of inverse snobbism makes it possible for Pinter's plays to compete, even in the most minimal sense, with soap operas.

Like the theatre, jazz has its share of artists whose aesthetic drives extend beyond commercial considerations, artists who have long confronted the paradoxes of popular art. The result has been a harrowing, on-and-off-again romance between jazz and more popular music forms. In the 30's, the interchange was particularly intense, with jazzmen making extensive use of the magnificent songs produced by a superb generation of songwriters. At the same time, popular music became heavily jazz-influenced, as the big bands of Glenn Miller, the Dorsey Brothers, Harry James, Benny Goodman, et al. developed their own smoothly lubricated versions of current jazz styles.

Many listeners view such interaction as a productive development for both jazz and popular music. The cross-fertilization of popular and serious art forms, however, is feasible only so long as the promise of popularity is kept. If such an interbreeding of jazz and popular music worked as well as it did in the past, it was because even the most serious jazzmen rarely considered their music anything more than another wing in the vast mansion of popular music. (Surely one of the contributing factors to the introverted life styles of so many musicians in the middle and the late 40's was their failure to comprehend how far their playing had

taken them out of mainstream of popular music.)

But post-World War II jazz clearly has followed a path which leads away from the confines of popular art. The change has taken place on many levels: the new improvisational styles of the 40's and late 50's developed melody lines that were difficult, if not impossible, for the average listener to sing (as had almost always been possible with pre-war classic jazz solos); rhythms became more dense, with so many overlapping layers of accents that the music became less and less appropriate for dancing; repertoire changed—although certain popular songs continued to be useful because of the interest in their chord structure, most jazzmen preferred to work with material which reflected the newest developments; blues became more important as an all-purpose form rather than as the specific style it tended to represent in pre-war jazz. Musicians developed a new personal image, viewing themselves as artists rather than entertainers, and focused their attention on the aesthetics of improvisation rather than upon the establishment and maintenance of audience rapport.

Despite the fact—or perhaps because of it—that this pattern has been the dominant element in jazz for at least the last 15 or 20 years, current opinion suggests that a rap-

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LOOKING AHEAD

(Cont'd from Page 9)

prochement may be taking place, that jazz and pop music are on the verge of finding a common meeting ground. As important a young musician as Gabor Szabo has said, "Jazz as we've known it is dead."

But what precisely would such a rapprochement mean, in terms of jazz and pop music as they exist today?

The relationship of jazz and popular music has always been symbiotic, a peculiarly intimate association between musical forms that have markedly dissimilar goals. Ultimately, of course, both result from a distillation of elements, musical techniques and—most importantly—interpretive styles developed by the black man in America. But although both musical forms start at essentially the same place, they move in different directions: pop music toward glossy simplification, jazz toward complex sophisticated re-development.

The possible joining of jazz and pop music, then, raises more serious questions that it answers. Certainly anyone who has any affection for jazz would like to see the music and its practitioners receive the emotional and material rewards so long denied. But do the concessions which must be made to gain those rewards damage the quality, the substance, and the potential of jazz?

Before any of these questions can be answered, the concessions to be made must be clearly understood. Unlike pop music, rock-style or otherwise, jazz is an improvisational art. When playing their best, jazz players don't repeat themselves. The goal of popular music, almost by definition, is quite different. It is the creation of lasting images, of melodies, rhythms, ensemble textures, and harmonic patterns that will be sustained in the public mind. Usually this means that such music must deal in small units, that its progress should be predictable, with allowance for occasional surprises, and that it be repetitious enough to become familiar. (Television commercials—a form of pop music in miniature—provide a good example; they succeed in direct proportion to the recall value of their short melodic statements. Remember Alka-Seltzer's *No Matter What Shape Your Stomach's In?* And Eastern Airlines' *Number One to the Sun?*) I

am not suggesting that jazz cannot produce music which becomes firmly implanted in the listener's mind. But that is simply not its only intention. The focus of any improvisational music is invention, not repetition.

Pop music is something else again. And it is probably the very attractiveness of the newest pop music that makes it so intriguing, for the young rock musicians are producing a music which contains the dance rhythms, adventurous playing styles, and provocative personal images that once accrued to jazz.

Equally important, it is a music which departs radically from the harmonic, rhythmic, and melodic concepts that have dominated popular music for the last 50 years. This can be traced to several causes. First, the new pop music has been composed, almost in its entirety, by musicians who play guitar and sing. In the hands of a Segovia or a Julian Bream, the guitar can be a gloriously contrapuntal instrument, but is rarely so when played by a young pop musician. Once the left hand positions for basic chords are learned, a musician can quickly use the instrument for vocal accompaniment, relying upon various easily manipulated strumming techniques to liven up simple chord progressions (note Bobbie Gentry's strumming pattern on *Ode To Billie Joe*). It doesn't take long to figure out that basic left hand positions can be moved up or down a few frets to make parallel chords. (Some players, in fact, tune their instruments to an open major chord by lowering the E and A strings a whole tone. By using a barre technique—holding the index and/or ring finger all the way across the fret—parallel major chords can be played up and down the finger board—a service-

able if not particularly interesting way to play.)

This easy mobility from major chord to major chord has led, I think, to the vast number of tunes that use recurrent whole tone patterns (a pattern, for example, of a bar of C Major followed by a bar of Bb Major, sometimes with movement to a similar pattern on the IV and V chords), parallel chord movement (listen to the last three chords in the Benson & Hedges television commercial), and substitutions in blues tunes (the commonly used pattern of V chord to IV chord in the 9th and 10th bars—sometimes repeated to make a 14 or 16 bar blues—is typical).

The second important factor in the new pop music is that the musicians have been for the most part, unencumbered by the restrictions of formal musical training; they have been willing to try things that earlier pop musicians—and many jazz musicians as well—have not tried. (It is perhaps equally important to note that the implicit economics of pop music have helped make experimentation possible. Record companies are willing to take a chance with certain kinds of experimental techniques if they seem to have a potential for commercial success.) A list of examples would be very long indeed, but for openers try listening to the Beatles' *Sgt. Pepper* album or, somewhat more in the jazz area, the first two releases by the Mothers of Invention.

Obviously these developments carry within them seeds of artistic adventure—but only up to a point. It's all well and good to be unencumbered by traditional aesthetic ideas, but the fact remains that iconoclasm alone rarely makes a complete artistic expression. Too often the young pop musicians, invigorated by the "new" sounds and progressions they have discovered, have done little more than to use these techniques as one-shot gimmicks. This is in the true pop art tradition. In commercial popular music the principal idea, after all, is to sell, whether it be in the form of the sliding strings and turgid ballads that appeal to one generation, or the quasi-philosophical, blues-articulated songs and freak-out sounds that appeal to another. Popular art can advance a meaningful aesthetic only in the most limited sense. [It seems to me that

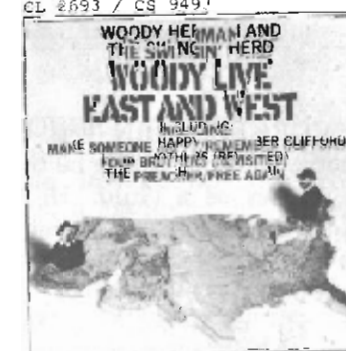
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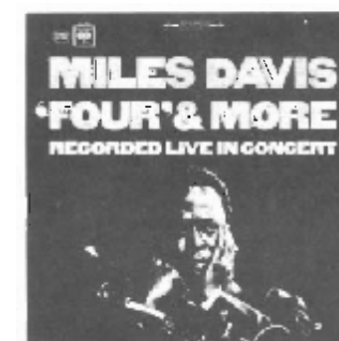


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JUDGES

FREDDIE HUBBARD is the most significant young trumpet player. Incorporating both the styles of Dizzy Gillespie and Miles Davis, Hubbard has developed a very forceful and distinctive sound.



Hubbard was born in Indianapolis into a very musically inclined family. His older brother played the piano and his sister was a singer. Hubbard himself studied trumpet and melophone in high school. When he was 21, he joined the Montgomery brothers' group and played with them around Indianapolis. In 1960, Hubbard went to New York and joined Sonny Rollins' group. He also played with Slide Hampton, J. J. Johnson, and Quincy Jones. The following year, he joined Art Blakey's Jazz Messengers and toured the U.S., Europe, and Japan. In 1963, Hubbard formed his own group with Jim Spaulding, Ronnie Matthews, Eddie Kahn, and Joe Chambers. From 1964 until recently, he was a mainstay in Max Roach's groups. Presently, Hubbard is the co-leader of the Jazz Communicators with tenor saxophonist Joe Henderson.

In the past few years, Hubbard has done a great deal of recording work with such names as Eric Dolphy, John Coltrane, Oliver Nelson, Sonny Rollins, Art Blakey, Herbie Hancock, and Max Roach. He was a major contributor to Ornette Coleman's famous "Free Jazz" album and to Quincy Jones' soundtrack for *The Pawnbroker*.

DAN MORGENSTERN was born in Vienna, Austria, where he began violin studies as a child. He was raised in Denmark and Sweden. His interest in jazz began in 1938 when he saw Fats Waller in Copenhagen. He came to the United States in 1947 and became active in journalism. He served in the army from 1951-'53, and then attended Brandeis University until 1957. He began writing about jazz in 1958 as the New York correspondent for the *Jazz Journal* of London. He was the Editor of *Metronome* magazine in 1961 and of *Jazz* magazine in 1962-'63. He joined *Down Beat* magazine in 1964 as the New York Editor, and became Editor in June, 1967. He produced an annual concert series, *Jazz in the Garden*, at the Museum of Modern Art in New York from 1961-'66, and he produced the *Jazz On Broadway* concerts in New York in 1963 which were the occasion for the comeback of Earl Hines. He also conducted a radio program, "The Scope of Jazz," on WBAI-FM, New York, from 1963-'67. Morgenstern served on the symposium panel at CJF '67, and has been a judge at the Villanova Jazz Festival several times.



GERALD WILSON was born in Shelby, Mississippi. When he was 13, he went to Detroit and studied piano with his mother and trumpet at Cass Tech. In 1939 he took over Sy Oliver's trumpet chair in the Jimmie Lunceford Orchestra. He also arranged for the band. In 1942 he settled in Los Angeles and worked with Benny Carter, Phil Moore, and others, until he formed his first big band in 1944. In 1948 he worked with Count Basie and Dizzy Gillespie, both as trumpeter and arranger. After a temporary retirement from music, he gradually returned to full-scale activity with his own big bands in San Francisco and Los Angeles. His current orchestra made its first major appearance in 1961. Wilson has also done much writing for movies and TV, contributed scores to the Duke Ellington band, and worked as composer-arranger for many top singers, including Ray Charles, Bobby Darin, Julie London, and Al Hibbler. Among his many compositions are *Moment of Truth*, *Blues for Yna Yna*, *Imagine My Frustration*, *Ravi*, and *El Viti*.



OLIVER NELSON was born in St. Louis, where he studied piano at 6, and saxophone at 11. He was a working musician while still in grade school. At 18 he joined the Louis Jordan big band. From 1952-'54 he was in the Marines. During this time he played in the Third Division Band and played with a group at officers' clubs in Japan. From 1954-'58 he studied composition and theory at Washington University and Lincoln University. In 1958 he came to New York, where he worked with Erskine Hawkins, Wild Bill Davis, and Louis Bellson, playing alto and tenor saxophone. Soon, however, he began to make a reputation for himself as a composer-arranger. His first major work was *Afro-American Sketches* and his first famous piece was *Stolen Moments*. Though his work as a player was for a time eclipsed by his writing activities, he has recently done a lot more playing, especially on soprano saxophone. In late 1966 he moved to Los Angeles, where he has been busy writing for movies and TV. His recent compositions include *The Kennedy Dream*, recorded last year, and several classical works, including a woodwind quintet, a song cycle for contralto and piano, and *Dirge for Chamber Orchestra*.

ROBERT SHARE is the Administrator of the Berklee School of Music in Boston, Massachusetts. Prior to assuming his current administrative duties, Mr. Share was a member of the Berklee faculty and was instrumental in the development of the school's jazz curriculum. The effectiveness of this curriculum can best be judged by the success of such Berklee alumni as Quincy Jones, Gary Burton, Gary McFarland, and a host of other professionally active jazz artists.

In addition to his work at Berklee, Share has had extensive professional experience as an arranger and a composer and has authored numerous articles on the techniques of jazz composition and performance. He is adding to the vocabulary of jazz as an interna-



tional language through his work as a special consultant to the Music Committee of the President's "People to People" program and the Music Division of the United States Information Agency. This year, he will be a guest lecturer at the International Jazz Festival in Montreux, Switzerland.

Share has served as a judge at almost every Notre Dame Collegiate Jazz Festival since the first CJF in 1959 and, in this time, has given the CJF much valuable advice. His experience and authority for recognizing the best in young jazz talent has also been sought by the Villanova, Georgetown, Kansas University, Quinnipiac, and Case Institute Collegiate Jazz Festivals, and by the Intercollegiate Music Festival.

JUDGES

RAY BROWN, one of the greatest bassists in jazz, was playing with Dizzy Gillespie at the age of 18. He formed his own trio in 1948, and toured with Ella Fitzgerald for three years. He joined the Oscar Peterson Trio in 1951, and stayed with him until January of 1966. He is best known for his work in this group. During this period, he also toured with Jazz at the Philharmonic, taught with the other members of the trio at the Advanced School of Contemporary Music in Toronto, Ontario from 1959-'63, served on the faculty of the School of Jazz in Lenox, Massachusetts, and made hundreds of recordings, many of them as a leader. He developed a specially built cello on which he recorded as a soloist.

Originally from Pittsburgh, he has recently settled in Los Angeles, where he divides his time among studio work (he has become one of the most sought-after bassists for movie, TV, and recording work), composing, and music publishing. Among his best known compositions are *Gravy Waltz*, Steve Allen's theme song, and *Pyramid*, a favorite of the Modern Jazz Quartet. He is a perennial jazz poll winner, topping the *Playboy* All Star Poll every year since its inception in 1958, and winning the *Down Beat* Reader's Poll this year for the thirteenth time.





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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BIG BANDS

ROOSEVELT UNIVERSITY JAZZ LAB BAND

The Roosevelt University Jazz Lab Band, under the direction of Mr. S. Lane Emery, is six years old. The general emphasis on the educational aspect of music in the Roosevelt music department is evident in the many appearances the band makes at Chicago area high schools, and in the fact that seventeen members of the band are music education majors. The band makes its third appearance at the CJF this year. They played in the finals in 1963.



INDIANA STATE UNIVERSITY STAGE BAND

The Indiana State University Stage Band was instituted two years ago as a regular course in the music curriculum at I.S.U. The band tours the high schools of the state as part of the University music education program. Director Glen Daum arranges for the band, and they play compositions by Pete Simpson, Duke Ellington, and Richard Rodgers. The group, all but one of whom are music majors, makes its first appearance at the CJF this year.



MICHIGAN STATE UNIVERSITY JAZZ ENSEMBLE

The MSU Jazz Ensemble makes its fifth appearance at the CJF this year, winning the Best Big Band Award in 1962 and playing in the finals in 1964. Organized in 1960, the group sometimes is billed as the MSU Television Orchestra, because of its many television appearances throughout Michigan. Earlier this year, they performed at the Roseville Arts Festival in Detroit. After a two-year absence, Mr. George West is back directing the band. Mr. West has played and written for such names as Glenn Miller, Kai Winding, Les Brown, and Woody Herman.





MEMPHIS STATE STATESMEN

The Memphis State Statesmen are the CJF's first representative from Tennessee. The jazz program at MSU was begun in 1961, and consists of two stage bands, both receiving college credit. The band is quite well known in their area, making annual tours and recordings. Their first concert this year featured guest soloist "Doc" Severinson. They have appeared on television 25 times in the last two years. All but one are undergraduates, and all but two are music majors. Their director, Mr. Thomas Ferguson, is Director of Bands at MSU and has a jazz trio in Memphis.



WRIGHT COLLEGE STAGE BAND

The Wright College Stage Band makes its third appearance at the CJF this year. The last time was in 1964 when they were selected to play in the finals. They are a young group (average age 21), two-thirds of whom are music majors. The sustaining force in this group with constantly changing personnel has been Mr. John DeRoule, who directs and writes for the band. They also play compositions by Richard Richardson and Bob Ojeda. The band is a popular performing group in Chicago area schools.



UNIVERSITY OF ILLINOIS JAZZ BAND

The University of Illinois Jazz Band, winner of the award for Best Overall Jazz Group last year, returns to defend their title. This marks the fifth straight year the group has appeared at the CJF, winning the Best Big Band award in 1964, and playing in the finals in 1965 and 1966. The band is the top jazz group in an expanding jazz program at U. of I. The program was begun in 1960, and now consists of five big bands, several combos, and a course in writing for the jazz band. The band has performed with J. J. Johnson, the Modern Jazz Quartet, and Eric Dolphy and will be directed for a month by Duke Ellington during the Sabbatical leave of their dynamic and unpredictable director, Mr. John Garvey.

M.I.T. CONCERT JAZZ QUARTET

The Massachusetts Institute of Technology Jazz Quartet, led by engineering student and trombonist Richy Orr, was formed from the M.I.T. Jazz Sextet which played in the CJF finals last year. A new addition to the group is freshman drummer Ken Madell. The reorganized group began working together six months ago and played a fall concert at M.I.T. They play compositions by Orr, Herbie Hancock, and John Coltrane.



TUFTS UNIVERSITY CONCERT JAZZ BAND

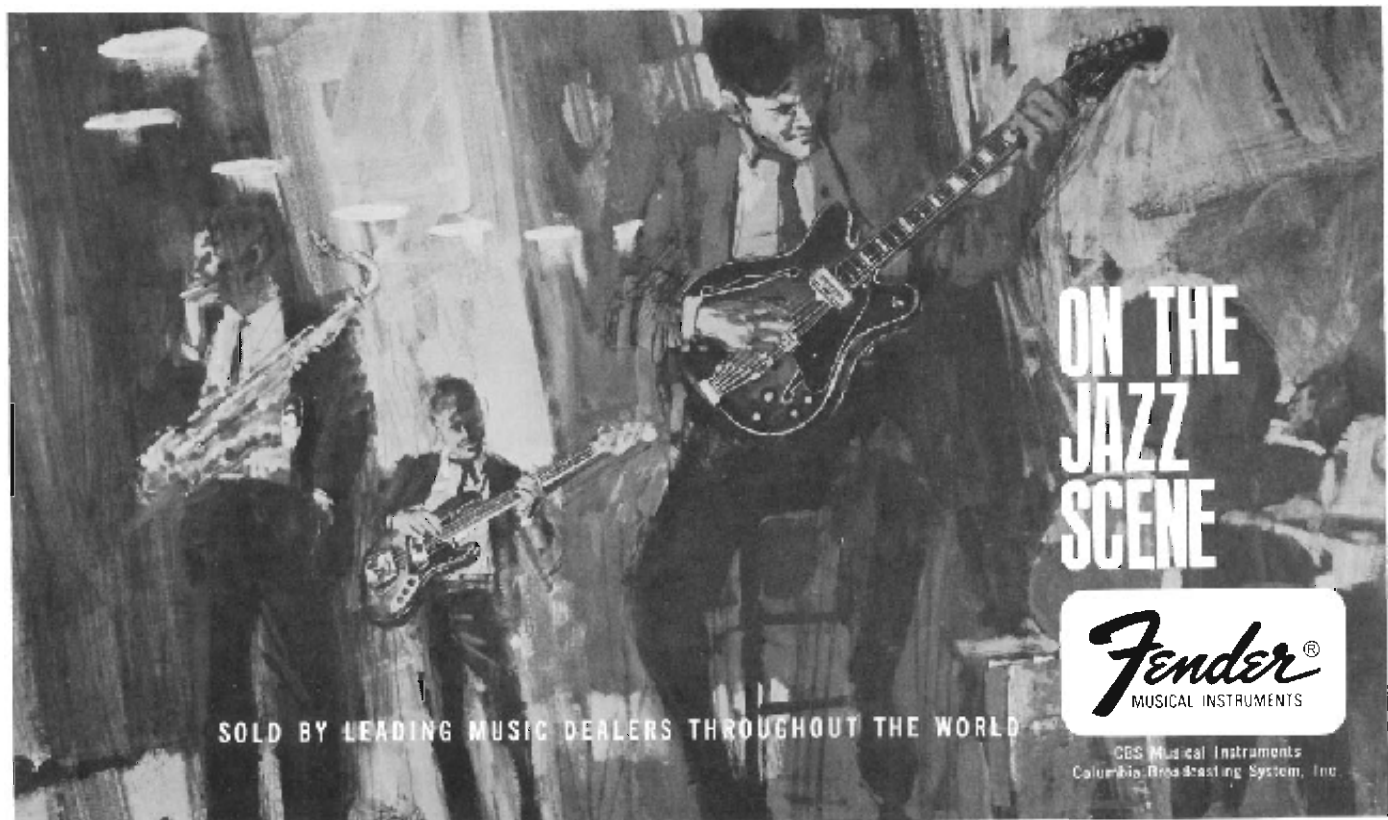
The Tufts University Concert Jazz Band makes its first appearance at the CJF this year under the direction of Charlie Mariano. Mr. Mariano formerly played lead saxophone with the Stan Kenton Orchestra and is nationally recognized for his work in jazz education. The group has been together since 1965, and appeared at the 1967 Villanova Jazz Festival. They play compositions by Sam Alongi (Most Promising Brass, CJF '67), Glenn Adams, and Johnny Richards.



OHIO STATE UNIVERSITY JAZZ ORCHESTRA

Ohio State University's association with the CJF extends as far back as the first Midwest Collegiate Jazz Festivals in 1959 and 1960. This year's entry is the sixth big band from O.S.U. to compete at the CJF. O.S.U. is the only school ever to send two groups in the same category in one year (big bands, 1964). A well travelled group, the orchestra plays concerts all over Ohio and Pennsylvania, including the Ohio State Fair, and they won the Intercollegiate Music Festival Best Big Band Award last year at Miami Beach. The group plays compositions by their director, Ladd McIntosh, a woodwind major. Mr. McIntosh's composing abilities have been cited by the Best Arranger-Composer Award at CJF '65.





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FRIDAY AFTERNOON

March 8th, 1:30 p.m.

- 1:30 — THE HIPPS-EVERMAN GROUP with STRINGS — Northwestern University, Evanston, Illinois.
Personnel: Trumpet — Welsh Everman. Piano — Jon Hipps. Bass — Dennis Gardino.
- 1:55 — BOB LAH SEXTETTE — Roosevelt University, Chicago, Illinois.
Personnel: Leader, Piano — Bob Lah. Flugelhorn — Weldon Slater. Cello — Ralph Lotz, Bobbe Jacobs. Bass — Bob Morrow. Drums — Larry Stoll.
- 2:20 — BALL STATE UNIVERSITY JAZZ QUINTET — Ball State University, Muncie, Indiana.
Personnel: Leader, Trombone, Bass Trumpet — Dave Pavolka. Flute — Warren Jones. Vibes — Terry Mahady. Bass — Larry Carney. Drums — Don Ridenour.

INTERMISSION

- 2:55 — WRIGHT COLLEGE STAGE BAND — Wright College, Chicago, Illinois.
Personnel: Leader — John E. DeRoule. Alto Sax — Larry Boisen, Fred Entesari. Tenor Sax — John Stumpf, Jim Sunseri. Baritone Sax — Bernard Cole. Trombones — Robert Portle, George Cacini, Ernest Uterhardt. Bass Trombone — Jay Milman. Tuba — Peter Masseri. Trumpets — John Priola, Mel Bator, Ken Gelz, Ken Jacobson. Trumpet and Flugelhorn — Dan Kutara. Piano — Frank Caruso. Bass — Ron Cierny. Guitar — Ron Pingel. Drums — Alan Pearlman.
- 3:20 — INDIANA STATE UNIVERSITY STAGE BAND — Indiana State University, Terre Haute, Indiana.
Personnel: Leader — Glen Daum. Alto Sax — Jane Dobson, Jerry Drake. Tenor Sax — Elliot Stern. Baritone Sax — David Giesvold. Trombones — Alan Horney, Keith Stewart, Joe Spence, Norman Klumpp. Trumpets — Bill Broadstreet, David Graesch, Gordon Curtis, Robert Murray. Bass — Larry Crabbs. Guitar — Wayne Phillips. Drums — Jim Ganduglia, Herb Hardt.
- 3:45 — ROOSEVELT UNIVERSITY JAZZ LAB BAND — Roosevelt University, Chicago, Illinois.
Personnel: Leader — S. Lane Emery. Alto Sax — Richard Rudolph, Claudia Hoover. Tenor Sax — Robert May, Gary Van Horn. Baritone Sax — James Neiburger. Trombones — Ian Lilly, Steven Galloway, Tam McNamara, Charles Taylor. Bass Trombones — John Nies, Larry Leonard. Trumpets — Tim Galloway, Allan Licause, Weldon Slater, Stephen Bentkover, Steve Gulley. Piano — Robert Lah. Bass — Robert Morrow. Guitar — Thomas Donahue. Drums — Larry Stoll, David Samuels.

FRIDAY EVENING

March 8th, 7:30 p.m.

PROGRAM

- 7:30 — PAUL ZIPKIN TRIO — Reed College, Portland, Oregon.
Personnel: Leader, Tenor Sax — Paul Zipkin. Piano — Larry Karush. Electric Bass — Laura Fisher.
- 7:55 — JAC MURPHY TRIO — Southern Methodist University, Dallas, Texas.
Personnel: Leader, Piano — Jac Murphy. Bass — Gil Pitts. Drums — Banks Dimow.
- 8:20 — THE DOMINIC JAMES QUARTET — University of Illinois, Champaign, Illinois.
Personnel: Leader, Sax — James Cuomo. Trumpet, Flugelhorn — James Knapp. Piano — Mitch Hennes. Bass — Robert Witmer. Drums — Charles Braugham.
- 8:45 — MIKE PEDICIN, JR. QUINTET — Philadelphia Musical Academy, Philadelphia, Pennsylvania.
Personnel: Leader, Saxophone — Mike Pedicin, Jr. Trumpet, Flugelhorn — Steve Weiner. Piano — Steve Friedkey. Bass — Ron Gilotti. Percussion — James Paxson.

INTERMISSION

- 9:25 — THE OHIO STATE UNIVERSITY JAZZ ORCHESTRA — Ohio State University, Columbus, Ohio.
Personnel: Leader — Ladd McIntosh. Woodwinds — Tom Ryan, Stu Best, Jon Crosse, Del Gittinger, Barney Rooker. Trombones — Bill Bendler, John Johanssen, Steve Livingston, Earl Chenoweth. French Horns — Dave Kimball, John Freeman, Ray Ziska, John Shrader. Tuba — Del Williams. Trumpets — Wes Orr, Tony Greenwald, Jack Munthe, Steve Berry, Phil Sbrochi. Piano, Organ — Dave Chase. Bass — Will Burkey. Guitar — Duncan James. Drums — Lye Preest. Percussion — Dan Ruddick, Dean Appleman.
- 9:50 — UNIVERSITY OF ILLINOIS JAZZ BAND — University of Illinois, Champaign, Illinois.
Personnel: Leader — John Garvey. Alto and Soprano Saxes — Howard Smith. Alto Sax — John Wonsowicz. Tenor Sax, Bb and Eb Clarinets — James Cuomo. Tenor Sax — Lawrence Cangelosi. Baritone Sax — William Feldman. Tenor Sax — Ronald Dewar. Flute, Piccolo — Ann Kozuch. Oboe, English Horn — Louis Hall. Flute, Vocal — Don Smith. Trombones — Paul Vander Gheynst, Richard Roush. Jerry Kampton, Allen Engelberg. Bass Trombone — James Fulkerson. Tuba — Paul Rainey. Trumpets — Kenneth Ferrantino, Jerry Tessin, Allen Moore. Trumpets, Flugelhorn — Cecil Bridgewater, James Knapp. French Horn — Terry Pettijohn. Piano — Ronald Elliston. Guitar, Piano — Mitchell Hennes. Bass — Robert Witmer. Vibes — John Aschoss. Conga Drums — Maurice McKinley. Drums — Charles Braugham.
- 10:15 — MELODONS — Notre Dame High School, Niles, Illinois.
Personnel: Leader — Rev. George Wiskirchen, C.S.C. Alto Sax — James Fesl, Jeff Pilarski. Tenor Sax — James Feldman, Mark West. Baritone Sax — Gary Glowacz. Trombones — Ed Nieminski, John Redman, Alan Sindelar, Michael Halpin. Mellophoniums — John Reschke, Ronald Sindelar. Tuba — Andrew Paul. Trumpets — Vic LoVerde, Dan Piller, Thomas Devitt, William Grubbe, Robert Glees. Piano — David Ciemega. Bass — Dan DeLorenzo. Guitar — Mark Madsen. Vibes — Stephen Adams. Drums — John Burkart, Thomas Kost.



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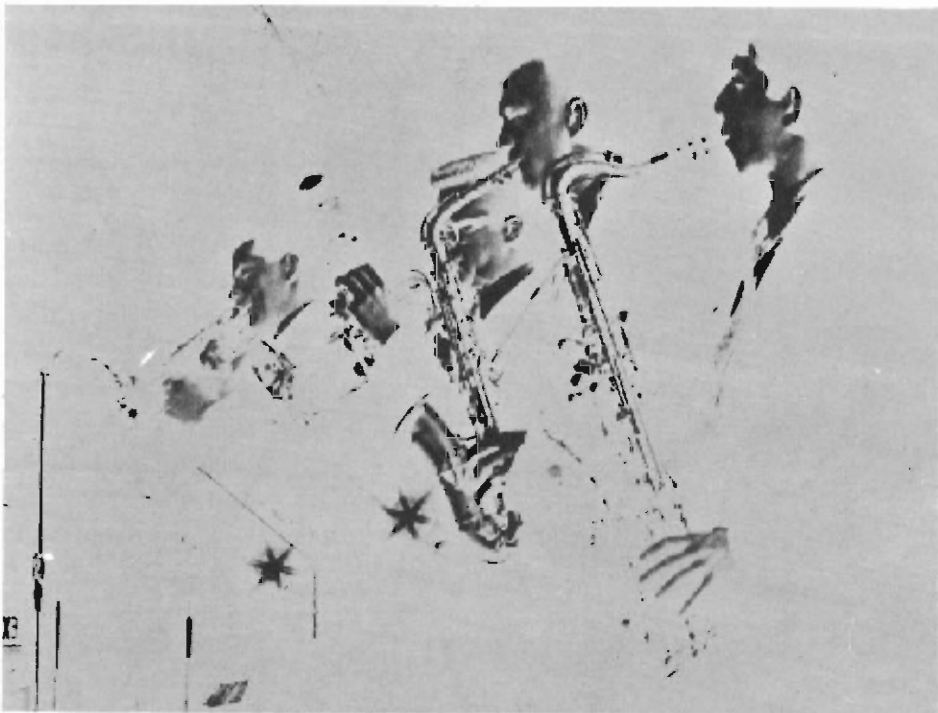
A DECADE OF JAZZ

by John Noel

The Notre Dame Collegiate Jazz Festival, the oldest festival of its kind, celebrates its tenth anniversary this year. Accepting only the most qualified college jazz groups from across the nation, selecting judges with knowledgeable critical ability, and awarding the most worthwhile prizes available, the CJF has established a tradition of excellence which is nationally recognized.

The success of the Festival can be traced to two factors. First, the CJF is committed to the belief that the future of jazz, the one truly American art form, will be influenced by educated American artists. The collegiate jazz scene of today will have a great impact on the whole future development of jazz. The CJF strives to foster this development by presenting the future jazzmen of America and their music to a large audience and by giving them the critical evaluation of the most respected jazz authorities. Of course, because the CJF is a *competition*, the college musicians learn from each other as well.

The second factor contributing to the success of the CJF is the vital support it has received from many sources. The CJF is proud to be associated with the Jos. Schlitz



Brewing Co. and George Wein of the Newport Jazz Festival. It is grateful to *Down Beat* Editor Dan Morgenstern for his invaluable assistance. And, of course, the Festival would not be possible without Ray Brown, Oliver Nelson, Robert Share, and Gerald Wilson who took time out from their very busy schedules to judge the CJF. CJF '68 has the largest prize purse in the history of any collegiate jazz festival because of the generosity of the following donors: Willard Alexander, Artley, The Berklee School of Music, Conn, Down Beat, Bill Evans, Getzen, Gibson, Goya, Kay, King, Ludwig, Henry Mancini, Reynolds, The Richmond Organization (ASCAP), Selmer, and Zildjian. Finally, CJF '68 wishes to thank the following people for their time and advice: Rev. Carl Hager, C.S.C., Rev. Charles McCarragher, C.S.C., Rev. George Wiskirchen, C.S.C., Mr. Robert O'Brien, Mr. Ken Morris, Mr. Mark Meyerson, Mr. Thomas Bergin, Mrs. Joyce Bizot, Mr. Thomas Nelson, and Mr. Buck Walmsley. The CJF is deeply grate-

ful to all of these people and hopes that their interest in the Festival will continue.

Because of its commitment to the future of jazz and because of its many supporters, the CJF has been able to achieve at least three educational goals. The primary beneficiaries of the Festival, of course, are the participants. They learn from the constructive criticism of the judges as well as from the other participants. Moreover, to the best groups and individual musicians the CJF generously awards prizes, as well as personal recognition through exposure to a large audience. Secondly, the judges and professional musicians who attend the Festival are given the opportunity to hear what is currently happening in collegiate jazz. Finally, the CJF audience benefits by hearing, within the space of two days, nineteen top college groups perform what is indicative of the future direction of jazz. Participants, judges, and audience alike find the CJF a most rewarding experience.

PRIZES

Collegiate Jazz Festival 1968

- | | |
|--------------------------------|--|
| Best Overall Jazz Group | — Trip to 1968 Newport Jazz Festival sponsored by Jos. Schlitz Brewing Co.
Down Beat Trophy. |
| Best Big Band | — \$500.00 Cash Award.
Selmer Benny Goodman Trophy.
Selmer Porta-desks. |
| Best Combo | — \$300.00 Cash Award.
Selmer Benny Goodman Trophy. |
| Outstanding Instrumentalist | — Full scholarship to National Stage Band Camp donated by Henry Mancini and the CJF.
CJF Plaque. |
| Outstanding Composer-Arranger | — Full scholarship to Berklee School of Music, Summer Session, donated by Berklee.
CJF Plaque. |
| Best Trumpet Player | — Getzen Flugelhorn donated by Getzen.
CJF Plaque. |
| Best Trombone Player | — Reynolds Trombone donated by Reynolds.
CJF Plaque. |
| Best Flute Player | — Artley Piccolo donated by Artley.
CJF Plaque. |
| Best Alto Sax Player | — LeBlanc Alto Sax donated by Willard Alexander.
CJF Plaque. |
| Best Tenor-Baritone Sax Player | — King Tenor Sax donated by King.
CJF Plaque. |
| Best Piano Player | — Bill Evans Compositions and Arrangements donated by Bill Evans and The Richmond Organization.
CJF Plaque. |
| Best Guitar Player | — Gibson Guitar donated by Gibson.
CJF Plaque. |
| Best Bass Player | — Kay Bass donated by Kay.
CJF Plaque. |
| Best Big Band Drummer | — Ludwig Drum Set and Paiste Cymbals donated by Ludwig.
CJF Plaque. |
| Best Combo Drummer | — Zildjian Cymbals donated by Zildjian.
CJF Plaque. |
| Best Misc. Instrumentalist | — Playing date at a Chicago nightclub.
Conn Plaque.
CJF Plaque. |
| Other Noteworthy Soloists | — CJF Trophies. |



SATURDAY AFTERNOON

March 9th, 1:00 p.m.

- 1:00 — TUFTS UNIVERSITY CONCERT JAZZ BAND — Tufts University, Medford, Massachusetts.
Personnel: Leader — Charlie Mariano. Alto Sax — Jonathan Charry, Michael Dubkin. Alto Sax, Baritone Sax, Flute — Donald Pender. Tenor Sax — Dein Shapiro. Tenor Sax, Clarinet — Elliot Childs. Baritone Sax — Michael Starr. Trombones — David Westphalen, Robert Niedbalski, Joseph Israel, Eric Pearson. Bass Trombones — Harry Altshuler, Gary Gordon. Bass Trombone, Tuba — John Doucette. Trumpets — Paul Collins, James Vinal, Martin Poole, John Klingman, Richard Latham. Cornet — Sam Alongi. Piano — Donald Grolnick. Bass — Claudia Hickling, Peter Salerno. Drums — William Graves.
- 1:25 — MEMPHIS STATE STATESMEN — Memphis State University, Memphis, Tennessee.
Personnel: Leader — Thomas Ferguson. Alto Sax, Clarinet, Flute — Buddy Skipper. Alto Sax — Kevin Gallagher. Tenor Sax — Steve Morrow, Jim Mahannah. Baritone Sax — David Kelley. French Horns — Tony Cason, George Pokorski, Gene Williams. Trombones — Tom Salagaj, Phil Morgan, Dick Maxwell, Martin Kamar, Danny Hollis. Trumpets — Reid McCoy, Mark Blumberg, Andy Woodard, Tom Swayzee. Piano, French Horn — Bob Westbrook. Bass — Fred Hester. Guitar — David Reilly. Drums — Harry Beadle.
- 1:50 — MICHIGAN STATE UNIVERSITY JAZZ ENSEMBLE — Michigan State University, East Lansing, Mich.
Personnel: Leader — George A. West. Alto Sax — Andy Goodrich, Ed Polhamus. Tenor Sax — Jerry Kalber, James DeCamp. Baritone Sax — Mark Gridley. Trombones — Bill McDonald, Robert Berube, Jan Moorhead. Bass Trombone — Roger Smeltekop. Trumpets — Greg Hopkins, Eddie Meadows, Daniel Jacobs, Al Gazlay, Mike O'Sullivan. Piano — Glenn Stevenson. Bass — Dale Ehli. Vibes — Cary Kilner. Drums — Mike Johnson.
- 2:15 — M.I.T. CONCERT JAZZ BAND — Massachusetts Institute of Technology, Cambridge, Massachusetts.
Personnel: Leader, Alto Sax — Randy Warniers. Alto Sax — Gary Tripoli. Tenor Sax — Dick Carter, Chuck Fee. Baritone Sax — Nick Lawrence. Trombones — Richy Orr, Glenn Reyer, Church Thorn. Trumpets — Greg Olson, Mike Throckmorton, Fred Jacobs, Tom Gibson, Nate Seely. Piano, French Horn — Bill Grossman. Bass — Larry Cohen. Piano, Bass, Violin — Stuart Shulman. Guitar — Fred Milder. Drums — Ken Madell.

INTERMISSION

- 2:45 — MARK GRIDLEY QUARTET — Michigan State University, East Lansing, Michigan.
Personnel: Leader, Flute — Mark Gridley. Piano — Glen Stevenson. Bass — Jim Kaye. Drums — Cam Phillips.
- 3:10 — FARBER-GREENE QUINTET — University of Miami, Miami, Florida.
Personnel: Tenor Sax — James Greene. Piano — Mitch Farber. Guitar — Rick Whitehead. Bass — Don Kaufman. Drums — Mike Stephens.
- 3:35 — M.I.T. CONCERT JAZZ QUARTET — Massachusetts Institute of Technology, Cambridge, Massachusetts.
Personnel: Leader, Trombone — Richy Orr. Tenor Sax — Dick Carter. Bass — Stu Shulman. Drums — Ken Madell.
- 4:30 — Announcement of Finalist Big Bands and Combos.

SATURDAY EVENING

March 9th, 7:30 p.m.

- 7:30 — FINALIST COMBO
- 7:55 — FINALIST COMBO
- 8:30 — FINALIST COMBO

INTERMISSION

- 9:00 — FINALIST BIG BAND
- 9:25 — FINALIST BIG BAND
- 9:50 — FINALIST BIG BAND
- 10:15 — CJF High School Contest Winner.
- 10:40 — Presentation of Awards.

MASTER OF CEREMONIES



WILLIS CONOVER is perhaps the best known jazz radio personality in the world. For the past thirteen years, his voice has been beamed all over the world as part of a most successful jazz show over the Voice of America. The show has been so well received by the people of other countries that Conover has several fan clubs and is always given a diplomatic reception on his foreign tours. In addition to his Voice of America work, Conover presides over *Voices of VISTA*, a program heard weekly over 2000 U.S. radio stations. He has also had regular radio shows on CBS and is a much sought-after emcee, lecturer, and jazz critic. He has written many articles on jazz and liner notes for jazz albums.

In 1951, Conover was involved with *The Orchestra*, a cooperative

big band in Washington, D.C. which was led by Joe Timer. For the past several years, he has been a member of the Board of Directors of the Newport Jazz Festival and has often handled the emcee chores. Conover was a judge at the 1960 CJF.

Recently, Conover has attempted to become a performing artist. He quips, "I've heard so much music that it acted as a sort of pump-priming, and brought my own music out of me." On a Columbia single, he is featured first as a whistler in *Far Off, Close By*, and then as a narrator in *The Empty Streets*. Guitarist Charlie Byrd and a string section supply the accompaniment.

CJF '68 is very pleased to have such a knowledgeable and experienced personality present its collegiate jazz groups to the audience.

PROGRAM

PROGRAM

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by Gordon Delamont
arr. by Rusty Dedrick

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NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet
Big Bands

Appearance Time _____
No. of playing musicians _____
Director _____

Name of Band _____
School _____ City _____ State _____
Selections (1) _____ (3) _____
(2) _____ (4) _____

(Judges check evaluation in each category. Number one is highest)

STANDARDS	1	2	3	4	5	GENERAL REMARKS
BLEND AND BALANCE (Quality of ensemble sound or tone)						
INTERPRETATION (Phrasing of the music in proper style)						
PRECISION (Do sections and band play together precisely?)						
SOLOISTS (How imaginative and original?)						
RHYTHM (Does band maintain accurate rhythmic pulsation?)						
ENSEMBLE (How well does it achieve what it intends to?)						
DYNAMIC (Does the band make most of dynamic contrasts and shadings?)						
MUSIC (Are the arrangements and compositions of a creative quality?)						
INTONATION (Are the instruments in tune with each other)						
TOTAL POINTS						

Comments: _____

NOTRE DAME
COLLEGIATE JAZZ FESTIVAL

Judges Sheet
Combos

Appearance Time _____

No. of playing musicians _____

Director _____

Name of Band _____

School _____ City _____ State _____

Selections (1) _____ (3) _____

(2) _____ (4) _____

(Judges check evaluation in each category. Number one is highest)

STANDARDS	1	2	3	4	5	GENERAL REMARKS
GENERAL MUSICIANSHIP						
OVER-ALL CREATIVITY (Originality and imagination)						
SOLOISTS						
RHYTHM SECTION						
ENSEMBLE (How well does it achieve what it intends to?)						
TOTAL POINTS						

Comments: _____

COMBOS

BALL STATE UNIVERSITY
JAZZ QUINTET

Trombonist Dave Pavolka makes his second appearance at the CJF, this time with a group of his own. Last year, after four years as a musician in the Navy, he appeared as the "Plus One" in the John Cascella Trio + One, and won the Best Trombonist Award. Eight months ago, these five music majors reorganized to form the third different group to represent Ball State University at the CJF.



MARK GRIDLEY QUARTET

The Mark Gridley Quartet is the fourth different combo to represent Michigan State University at the CJF. The group is a recent brainstorm of psychology major Gridley, who plays the flute and writes for the group. None of the members are music majors, but all have had playing experience with other groups in the MSU area.



THE HIPPS-EVERMAN GROUP
WITH STRINGS

The "Strings" in this trio are played by bassist Dennis Gardino. Already a familiar face at the CJF, Mr. Gardino played here with the Melodons in '63, '64, and '65, and in 1966 he played with the Ed Sheftel Combo which won the CJF Best Combo Award. The group has been together about a year. After experimenting with several drummers, they decided that they could best express themselves without one. Pianist Jon Hipps writes for the group, and they also play compositions by Miles Davis, Henri Bergson, Wayne Shorter, Charles Lloyd, and Ornette Coleman.





MIKE PEDICIN, JR. QUINTET

The Mike Pedicin, Jr. Quintet, composed of five students from the Philadelphia Musical Academy has been together for two years. In that time, they have become quite well known in their home state, performing in numerous concerts and television shows. In February, 1967, they won the Villanova Jazz Festival, and at that event Steve Weiner was voted Best Trumpet. This is their first appearance at the CJF. Composition major Pedicin and piano major Steve Friedkey write for the group, and they also play compositions by Herbie Hancock, Jimmy Heath, and Thelonius Monk.

PAUL ZIPKIN TRIO

Paul Zipkin, a music major at Reed College, Portland Oregon, formed this trio 7 months ago. They play compositions by saxophonist Zipkin, and by pianist and psychology major Larry Karush, who won a Rockefeller Foundation Award for Composition in 1967. The newest member of the group is their electric bass player, Miss Laura Fisher, an English major.



M.I.T. CONCERT JAZZ BAND

The Massachusetts Institute of Technology Concert Jazz Band makes its third straight appearance at the CJF this year. The average age of the musicians is 19, and they are mostly students of science, math, and engineering, since the school has no music department. Organized in 1961, the band plays several concerts each year at MIT and in the Boston area, and they have appeared on Boston educational television. Their director is Mr. Herb Pomeroy, nationally recognized music educator and a member of the faculty of the Berklee School of Music in Boston.

JAC MURPHY TRIO

Another school is added to the CJF's list of participants with the Jac Murphy Trio representing Southern Methodist University. The three music majors got together six months ago, and since then have played dates at "The Villager" club in Dallas, Texas. Murphy, a piano major at SMU, is responsible for the group's arrangements and compositions.



DOMINIC JAMES QUARTET

The appearance of the Dominic James Quartet marks the third straight year that a combo has represented the University of Illinois at the CJF. Leader James Cuomo appeared last year with the group led by Larry Dwyer. The group, consisting of five music majors, was formed nine months ago and achieved some notoriety at the Musicircus organized by John Cage at U. of I. earlier this year. Their compositions are done by Cuomo, trumpeter James Knapp, and pianist Mitch Hennes. Cuomo and Knapp, both composition majors, have received numerous awards and commissions at U. of I., both for jazz and serious composition.

BOB LAH SEXTETTE

The Bob Lah Sextette, composed of six music majors from Roosevelt University in Chicago, has been together 1½ years. An unusual feature of the group is the use of two amplified cellos. Pianist Lah and Duke Jordan write for the group, the second combo to represent Roosevelt University at the CJF.

FARBER-GREENE QUINTET

Both Mitch Farber and James Greene, the co-leaders of the group, have appeared at several previous CJF's with groups from Indiana University. Now, they are both doing graduate work in music at the U. of Miami under the instruction of another Indiana U. graduate, Jerry Coker. Greene has won the Best Tenor Sax award at CJF '65 and CJF '67 as well as the Best Arranger award at CJF '67. All members of the group are music majors except bassist Don Kaufman who is doing graduate work in chemistry.



THE BIG BAND FROM NOTRE DAME

For the ninth straight year, the CJF is proud to present the MELODONS of Notre Dame High School for Boys, Niles, Illinois. These 23 musicians form the top jazz group in an extensive instrumental program involving over 200 students from the fourth grade through high school. Since their establishment in 1958, the MELODONS have been one of the outstanding high school jazz bands in the Midwest, winning contests in Milwaukee, Wisconsin

and Oak Lawn and Mundelein, Illinois. Their recent accomplishments include a clinic for a convention of Army Bandmasters at the Sheraton Hotel in Chicago last January, and a concert with Sonny Sitt in Niles, Ill. on February 10.

The Director of the MELODONS is Rev. George Wiskirchen, C.S.C. Father Wiskirchen is Director of Instrumental Music and Head of Public Relations at the High School, and is also President of the

National Catholic Bandmasters' Association, Coordinator of Instrumental Music for schools in the Archdiocese of Chicago, and a regular columnist for *Down Beat* Magazine.

Some of Father Wiskirchen's past accomplishments include a faculty position at the Eastman School of Music, direction of the Northwestern University Jazz Ensemble, being named Outstanding Band Director at the Chicagoland Stage Band Festival of 1987 and one of the 10 outstanding band directors in the nation by *The School Musician* magazine, the authorship of 3 books on stage band development and co-authorship of a trumpet method manual. He has also served as a judge at CJF '85. His educational abilities, evidenced in the countless clinics he has given and band contests which he has judged, plus the talents of his youthful musicians, are reflected in the outstanding performance of the MELODONS. The warm reception given them at past Collegiate Jazz Festivals makes them a welcome addition to CJF '88.



HIGH SCHOOL CONTEST WINNER PLAYS AT CJF

The success of last year's CJF High School Stage Band Contest has moved the event into its second year. Eighteen Indiana high school bands will compete on Saturday, March 9, from 9:00 a.m. to 4:00 p.m. before judges Rev. George Wiskirchen, C.S.C., Mr. Paul Tolosko, and Mr. Robert O'Brien at Marian High School in Mishawaka. Each band will be rehearsed by one of the judges following its performance. Father Wiskirchen will give a clinic on stage band techniques for all participants following the contest.

The prizes for the contest have been donated by H. & A. Selmer, Inc. First Division winners receive plaques, and the Best Band will be presented with the Selmer Benny Goodman Trophy and a set of Selmer Porta Desks. Last year's Best Band was from Lincoln High School of Vincennes. They were guest performers at the Saturday night finals of the CJF and were very well received by the audience. Once again, the winning band has

the privilege of performing at the Saturday night finals.

This year's participating schools are:

John Adams H.S. of South Bend
New Carlisle H.S. of New Carlisle
LaVille H.S. of Lakeville
North Liberty H.S. of North Liberty
Plymouth H.S. of Plymouth
Mentone H.S. of Mentone
North Judson H.S. of North Judson
Crown Point H.S. of Crown Point
Elmhurst H.S. of Fort Wayne
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Tollestson H.S. of Gary
North Side H.S. of Fort Wayne
Marion H.S. of Marion
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Warren Central H.S. of Indianapolis
Crawfordsville H.S. of Crawfordsville
Lawrence Central H.S. of Indianapolis
Lincoln H.S. of Vincennes

JAM
SESSION

★ ★ ★

AFTER
FRIDAY EVENING
CJF SEMI-FINALS

★ ★ ★

Admission \$2.50
Free Schlitz Beer



WHAT IS JAZZ?

In an effort to contribute to the understanding of the educational and cultural impact of jazz on the musical scene in America, CJF '87 initiated the Notre Dame Symposium on Modern Music. CJF '88 explores "The Current State of Jazz, Part II" in two sessions on specific topics.

Thursday, March 7

7:30 p.m.—Pop and Jazz:
Fission or Fusion?

Saturday, March 9

10:00 a.m.—The Role of the Jazz
Composer-Arranger

The Thursday evening session dealt with several important questions. Are pop and jazz coming together to form one music? If so, to what extent? What would be the ingredients of such a music? Or, are the aims and forms of pop and jazz so far apart that any real fusion is impossible? Will pop and jazz form a continuous spectrum, with extreme elements of each broadening the spectrum, and with other elements merging in a "gray" area where it is impossible to define one or the other? What are the differences and similarities between the educational back-

grounds, personalities, and aims of pop and jazz musicians?

The second session of this year's symposium will tend to be more technical than the first. How much freedom should the jazz composer-arranger allow his soloists? Are supporting lines from the group being replaced by near silence, allowing the soloist total freedom? What elements is the jazz composer-arranger borrowing from other musical forms? How will new instrumentation and rhythms and quarter tones be incorporated into jazz composing-arranging?

Both sessions are being held in Notre Dame's new Kellogg Center for Continuing Education. Symposium Chairman Dan Morgenstern, Editor of *Down Beat*, will introduce each topic with some general remarks and then ask each member of the panel to make comments. At the end of each session, the audience will be allowed to ask questions. The symposium is free and open to the public.

The discussion panel consists of the CJF judges—Dan Morgenstern, Ray Brown, Oliver Nelson, Robert Share, Gerald Wilson — and Carl Hager, C.S.C., Head of the Notre Dame Music Department.

THE CHICAGO FIRE

The "Chicago Fire" came to Notre Dame's Stepan Center on March 3. The eight-piece "blues-rock-jazz aleatory band" consists of an electric flute, two guitars, a bass guitar, an electric cello, percussion, an electric organ, a vocalist, and a tape recorder. The group played compositions representing almost every musical idiom from classical to rock, lending support to and illustrating a lecture on improvisation by the leader of the "Chicago Fire," William Russo. The major work performed was "The Civil War," a composition by Russo.

As the December 29 *Time* article pointed out, Russo's recent interest in rock and blues completes his very broad musical background. 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. Since 1955, much of his time has been devoted to composing jazz symphonies, ballets, and operas. In the past few years, Russo has been a guest conductor of the London Jazz Orchestra several times. On the classical side, his *Symphony No. 2 in C, Opus 32 (Titans)* has been performed by Leonard Bernstein and the New York Philharmonic and his *English Concerto* was performed at the 1963 Bath Festival in London. Presently, in addition to his work with the "Chicago Fire," Russo leads the "Chicago Jazz Ensemble" which has to its credit performances on television and at Chicago's North Side Ravina Festival. Russo is also Director of the Center for New Music at Columbia College in Chicago.



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LOOKING AHEAD

(Cont'd from Page 10)

jazz can offer vastly more.

To return to my original question, a rapprochement between jazz and pop music could provide a number of interesting results. Let's consider the more positive ones first: Obviously it could provide an enormously broadened tonal palette for the jazz composer. Most of the younger (and older) pop arrangers have been willing to try just about any combination of sounds, from quasi-Baroque to electronic and *musique concrete*. Imagine what a good jazz writer could do if he had a similar artistic latitude! A jazz and pop rapprochement could also provide new harmonic material for improvisation. The special relevance of such material would be in the way it might exceed the usual limits of popular song form, with uneven meters, non-cadential harmony, and even occasional modality thrown in.

The most potentially beneficial result, of course, doesn't have much to do with the music. It is, as a number of jazzmen have already discovered, that a wider audience becomes accessible.

At the other end of the scale are equally important considerations: it seems to me self-evident that what is truly useful in the ideas discussed above will in some form become a part of the basic jazz vocabulary (and, in fact, recent recordings suggest that this is already true). Certainly anything which widens the potential area of expression for an improvisatory musician is all to the good.

What is not so good is the possibility that the use of pop materials will be limiting rather than expanding, and that it may easily become an end in itself. Jazz is at a particularly crucial point in its historical development, and the idea of popular acceptance is especially appealing; but it is also especially threatening to the deeper aesthetic that jazz has been reaching toward in the last few years.

The recent "popularity" of Indian classical music has demonstrated that there is another improvisational/rhythmic music in the world—one that possesses the kind of tradition and aesthetic purpose that jazz is only now beginning to uncover for itself. It is, therefore, ironic that at the very time it attempts to make a decisive break with the *kitsch* elements in its

makeup, jazz should be urged back into the popular arena.

It is here that the question of rapprochement between jazz and pop music reaches its critical phase. It seems to me enormously more important that jazzmen continue in the directions they have been moving for the last few years. Specifically, in the directions suggested by such as John Coltrane, Cecil Taylor, Albert Ayler, Ornette Coleman, et al. From those directions it may well be that a meaningful, as opposed to a popular, aesthetic will emerge. Hopefully it will be one that extends the jazz tradition without being restricted by the more rudimentary forms and procedures of early jazz, one that has within it a point of reference clear enough so that audiences can understand and respond to the process of improvisational creativity, and, finally, one that is lasting enough so that jazz will become less subject to the damaging internal explosions that always seem to rouse cries of protest from its most fervent supporters.

To pass up this possibility for the transitory glories of popular acceptance would be to misunderstand the nature of jazz. But it isn't going to happen. For every player who accepts the bait, makes the required adaptations for his new pop audience, and arrests his own creative drive, there will continue to be musicians who will progress toward the creation of an improvisational art music.

I do not mean to deprecate what is happening on the current pop scene. (Although distinctions are made there, too. I suspect that the Mothers of Invention are not selling as well as, say, Paul Revere and The Raiders or The Beach Boys.) But I can recall similarly adventurous periods in which television was going to initiate a new era in drama, or the arrival of a new Pinter play meant that the theatre had become rejuvenated. Alas, the theatre, locked into its own inexorable economic bind, is still a long way from any of those happy developments.

Pop music, as vital and alive as it may be today, is subject to the same potentially bitter disappointments. Fortunately jazz has other options available, options which will continue to be taken by adventurous, creative musicians.

—(Reprinted from
Down Beat's MUSIC '68)

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RISE AND FALL OF THE TENTH REICH

If the faces on this picture look a little weary, bear in mind that for everything that went well for CJF '68, at least four things ended in disaster. And the "windfalls" that did occur, wouldn't have come about without a great deal of public relating and academic soul-selling. On the bright side, ten years' experience has set some precedents and established some contacts that make it easier for the next year's staff to work the minor miracle that is CJF.

The 1968 edition of the CJF began, of course, on March 5, 1967, as soon as CJF '67 was history. The sophomores and juniors who were left holding the bag began simultaneously to fight for a Festival date at the calendar office, and to try to fill the holes in the staff left by departing seniors. Then came the year-long battle to secure judges, prizes, and an m.c., and to handle applications, production, publicity, the program, the symposium, the jam session, the high school contest, and the millions of details that stand in the way of all of these.



Front Row: John Noel, Chairman (seated); Ed Huck, Business Manager; Robert Spaulding, Prizes Chairman; Irene Sullivan, Production; Charles Neuhauser, Production Chairman. Back Row: Gregory Mullen, Assistant Chairman; Dr. Richard Bizot, Faculty Advisor; Jack Evans, Applications Chairman; Mike Schoo, Applications; Mark Simpson, Applications; Curt DeClue, Publicity; John Simna, Publicity; Paul O'Mara, Advertising Chairman; Sue Szita, Publicity; Thomas Schetter, High School Contest Chairman. Not Shown: Sue Hoeval, Secretary; Dennis Reeder, Publicity Chairman; Stephanie Stanitz, Art; Molly Morell, Secretarial Assistant.

There were hundreds of phone calls to make, thousands of mailings, and gas mileage and shoe leather beyond any measuring. There were meals missed, classes missed, exams missed, and a schedule that left no place for sack time. But all of these things are taken in stride by the seasoned CJF staffer.

There's just one thing that will never be palatable: the ever recurring Disaster. The judge who

comes up with an irreconcilable conflict, the group that loses its financial backing, the program layout that comes out a half-page off—things like these occur with increasing frequency up to and including the weekend of the Festival. But somehow, some way, it comes off every time. And the satisfaction of seeing the Festival really happen, after all, is ample payment to the staff of CJF '68.



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LOOKING BACKWARD

In 1959, Notre Dame introduced the nation to a new facet of music. For the first time, college jazz groups competed against each other in front of authoritative judges and a large audience. That first CJF consisted of fifteen groups from four states, competing for four small cash prizes. Within the span of a few years, however, the CJF became a major national music event. With nineteen groups from ten states and a most impressive list of judges and special guests, CJF '68 certainly presents the most national character of any of the collegiate competitions. After ten Festivals, the CJF has hosted almost two hundred groups from the following states:

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Florida
Illinois
Indiana
Iowa
Kansas
Maryland
Massachusetts
Michigan
Minnesota
Missouri
Nebraska
New Hampshire
New Mexico
New York
Ohio
Oregon

Pennsylvania
Tennessee
Texas
Virginia
West Virginia
Wisconsin

In the last two years the CJF has initiated several major innovations. The Notre Dame Symposium on Modern Music was established last year in an effort to supplement the educational value of the Festival. CJF '67 and H. & A. Selmer, Inc. also co-sponsored the first CJF High School Band Contest in order to encourage the expanding high school stage band movement. Finally, the Jamey Aebersold Sextet introduced the Notre Dame student body to a new CJF policy designed to demonstrate the elements of jazz by a pre-Festival concert-lecture.

CJF '68 has continued last year's innovations and added some of its own. This year's prize list, worth over \$7000, represents the largest prize purse in the history of any collegiate jazz festival. It is also the first time the Best Overall Jazz Group will receive a sponsored trip to the Newport Jazz Festival. In regard to the actual competition, the CJF has established a new policy allowing electronic devices to augment the instrumentation of the groups. Over the years, the CJF has increased the size of its judging panel to include six jazz authorities. This was done in order to give the participants the advice of the



most broadly representative panel possible. This year's panel includes a brass player, a rhythm player, two composer-arrangers, an educator, and a critic.

The following is a list of jazz authorities who have judged the CJF:

Musicians and Composers

Cannonball Adderley
Manny Albam
Ray Brown
Donald Byrd
Terry Gibbs
Herbie Hancock
Paul Horn
Quincy Jones
Stan Kenton
Henry Mancini
Gary McFarland
Oliver Nelson
Johnny Richards
William Russo
George Russell
Lalo Schiffrin
Billy Taylor
Clark Terry
Art Van Damme
Gerald Wilson

Critics and Educators

Willis Conover
Don DeMicheal
Leonard Feather
Frank Holzfeind
Arif Mardin
Dan Morgenstern
Robert Share
Charles Suber
Robert Trendler
George Wiskirchen, C.S.C.

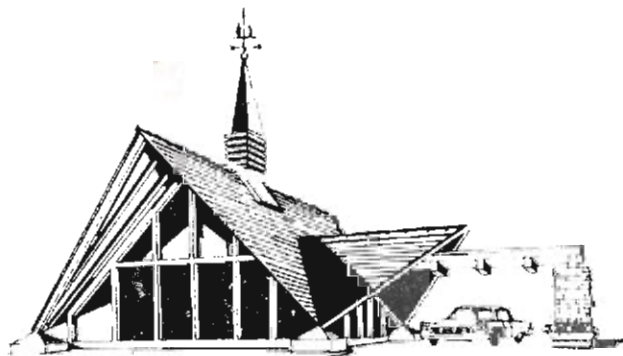
In short, the Notre Dame Collegiate Jazz Festival has achieved prominence on the national college scene in its first decade; perhaps in the next decade it will establish an even broader base for the exploration and promotion of jazz.



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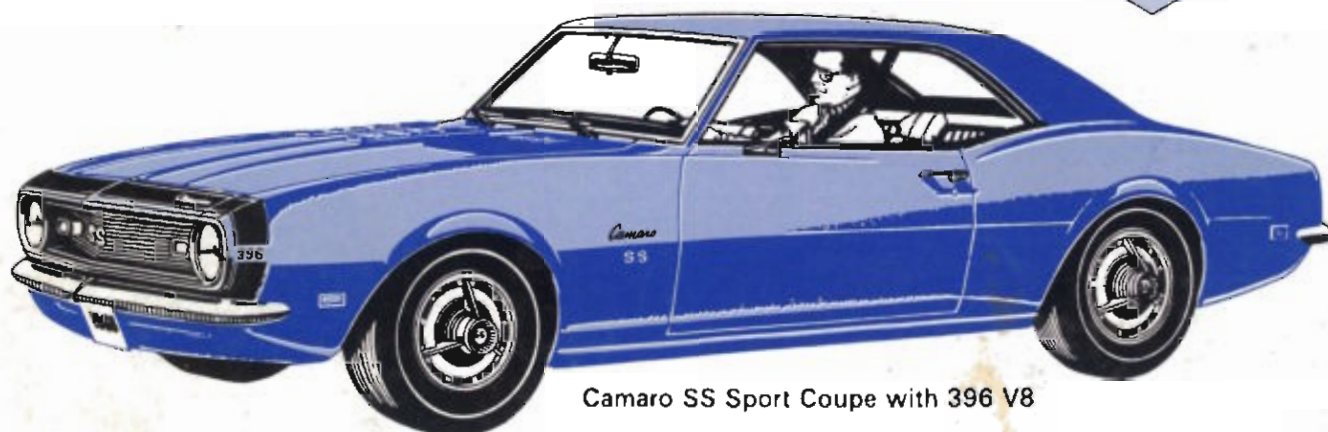
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