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Gerald Wilson

UNIVERSITY of NOTRE DAME

COLLEGIATE JAZZ FESTIVAL
MARCH 8th & 9th
1968
provide A TASTE FOR EVERYONE on Blue Note Records

ARTISTS AND ATTITUDES

The growth of the collegiate jazz movement—in which, I'm happy to say, 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 outweighed 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's 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 career—only a few 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 and fans. And even those who drop out will perform an important function in terms of providing a basis for the battle, and make a place for themselves. And even those who drop out will perform an important function in terms of providing a basis for the battle, and make a place for themselves. And even those who drop out will perform an important function in terms of providing a basis for the battle, and make a place for themselves. And even those who drop out will perform an important function in terms of providing a basis for the battle, and make a place for themselves. And even those who drop out will perform an important function in terms of providing a basis for the battle, and make a place for themselves.

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 force in the realm of music, and what will happen is in large measure up to you who have gathered here to play and listen.

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 aesthetics 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 dictated 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.

ATTITUDES

You hear inside and outside sounds, often mixed in fresh combinations, and that is a healthy state of affairs. Student band's 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 agrees out of some; in what, after all, is a creative artistic endeavor. But the competitive system is built-in and without doubt, it would very probably be difficult—perhaps impossible—to hold these music festivals.

I mention this because, invariably at each event I have attended, I have come away with a prize. This is disheartening to the judges, who just as invariably have had a difficult time determining the best; there is a level best to listen carefully and judge fairly.

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

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President and Chairman of the Board
Jos. Schlitz Brewing Co.

The Jos Schlitz Brewing Company is proud to be able to participate in this outstanding collegiate jazz event as part of its 1968 Schlitz Salute to Jazz.

Schlitz has long been interested in assisting notable cultural activities and we feel that jazz is an aspect of American culture most deserving of support and encouragement. It's an uniquely American art form that's eminently enjoyable.

We know you'll enjoy the 10th annual Collegiate Jazz Festival and we look forward to presenting the best overall jazz group to the Newport audience this summer.

Robert A. Uihlein, Jr.
President
Jos. Schlitz Brewing Company
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Duke Ellington, Dizzy Gillespie, Ornette Coleman, Garry Mulgrew, Horace Silver, Thad Jones, Chuck Israels, Billy Taylor and Kenny Burrell are just a few of the fine composers enjoying the many benefits of ASCAP membership. And if you've written a song, you may be eligible to join ASCAP too—you'll be in great company.

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 inescapable 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 marketplace. 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 interbreeding of jazz and popular music 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 were able to make 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 40's and the 50'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 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 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 new personal images, 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 15 or 20 years, current opinion suggests that a rap-
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 musical techniques and-most importantly-intuitive 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 sophistication.

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 jazz and pop musicians receive equal market value of their short melodic statements. Remember Alka-Seltzer's No. One to the Sun?)

(Cont'd from Page 9)

LOOKING AHEAD

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 afferentiveness 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 accursed 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 create simple chord progressions (note Bobbie Gentry's strumming pattern on Ole To Billy 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 bary technique-marking the index and/or ring finger all the way across the fret-parallel major chords can be played up and down the fingerboard-a serviceable if not particularly interesting way to play guitar.

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 (for example, a bar of C Major followed by a bar of G Major, sometimes with movement to a similar pattern of the IV and V chords), parallel chord movement (listen to the last chords in the Benson & Hedges television commercial), and substitutions on blues tunes (the commonly used pattern of V chord to IV chord in the 5th and 6th 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 purposes 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 expression that can go on to a new. 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; 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, blue-articulated songs and dream-out sounds that appeal to another. Popular art can advance a meaningful aesthetic only in the most limited sense. It seems to me that... (Cont'd on Page 35)
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 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 WHAI-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.

GÉRALD 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 1929 he took over by Oliver’s trumpet chair in the Jimmy 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 Yma Yma,’ ‘Imagine My Frustration,’ ‘Rain,’ and ‘El Vito.’

OLIVIER 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 16 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 of officers’ clubs in Japan. From 1954-'56 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 Belson, 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 1960 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 contraalto 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-
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.

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

All the worlds of music for all of today's audience.

---

**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 killed 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 STATEMEN
The Memphis State Statemen are the CJF's first representative from Tennessee. The jazz program at MSU was begun in 1961, and consists of two stage bands, both now 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 22 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.

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 in the CJF, winning the Best Big Band award in 1964, and placing 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.

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 Abumi (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 Festival 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. in 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.

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 reconvened group began working together six months ago and played a fall concert at M.I.T. They play compositions by Orr, Hez & Horst, and John Coltrane.
Friday Afternoon

March 8th, 1:30 p.m.

1:30 — THE HIPPS-EVERMAN GROUP with STRINGS — Northwestern University, Evanston, Illinois.


1:55 — BOB LAH SEXTETTE — Roosevelt University, Chicago, Illinois.


2:20 — BALL STATE UNIVERSITY JAZZ QUINTET — Ball State University, Muncie, Indiana.


Intermission


3:20 — INDIANA STATE UNIVERSITY STAGE BAND — Indiana State University, Terre Haute, Indiana.


3:45 — ROOSEVELT UNIVERSITY JAZZ LAB BAND — Roosevelt University, Chicago, Illinois.

FRIDAY EVENING

March 8th, 7:30 p.m.

7:30 — PAUL ZIPKIN TRIO — Reed College, Portland, Oregon.

7:55 — JAC MURPHY TRIO — Southern Methodist University, Dallas, Texas.

8:20 — THE DOMINIC JAMES QUARTET — University of Illinois, Champaign, Illinois.


INTERMISSION

9:25 — THE OHIO STATE UNIVERSITY JAZZ ORCHESTRA — Ohio State University, Columbus, Ohio.

9:50 — UNIVERSITY OF ILLINOIS JAZZ BAND — University of Illinois, Champaign, Illinois.


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Good music demands good sound. Insist on Electro-Voice microphones and speakers and let your audience hear you at your best. We'll let nothing stand in your way!

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Archives of the University of Notre Dame
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 Manneini, 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 Wulsichen, C.S.C., Mr. Robert O'Brien, Mr. Ken Morris, Mr. Mark Meyerson, Mr. Thomas Bergin, Mrs. Joyce Biost, Mr. Thomas Nelson, and Mr. Buck Walmley. The CJF is deeply grateful 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, nine 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.

Best Big Band — $500.00 Cash Award.

Outstanding Instrumentalist — Full scholarship to National Stage Band Camp donated by Henry Mancini and the CJF.

Outstanding Composer-Arranger — Full scholarship to Berklee School of Music, Summer Session, donated by Berklee.

Best Trumpet Player — Getzen Flugelhorn donated by Getzen.

Best Trombone Player — Reynolds Trombone donated by Reynolds.

Best Flute Player — Artley Piccolo donated by Artley.


Best Tenor-Baritone Sax Player — King Tenor Sax donated by King.

Best Piano Player — Bill Evans Compositions and Arrangements donated by Bill Evans and The Richmond Organization.

Best Guitar Player — Gibson Guitar donated by Gibson.

Best Bass Player — Kay Bass donated by Kay.

Best Big Band Drummer — Ludwig Drum Set and Paiste Cymbals donated by Ludwig.

Best Combo Drummer — Zildjian Cymbals donated by Zildjian.

Best Misc. Instrumentalist — Playing date at a Chicago nightclub.

Other Noteworthy Soloists — CJF Trophies.
SATURDAY AFTERNOON
March 9th, 1:00 p.m.

1:00 — TUFTS UNIVERSITY CONCERT JAZZ BAND — Tufts University, Medford, Massachusetts.

1:25 — MEMPHIS STATE STATESMEN — Memphis State University, Memphis, Tennessee.

1:50 — MICHIGAN STATE UNIVERSITY JAZZ ENSEMBLE — Michigan State University, East Lansing, Michigan.

2:15 — M.I.T. CONCERT JAZZ BAND — Massachusetts Institute of Technology, Cambridge, Massachusetts.

INTERMISSION

2:45 — MARK GRIDLEY QUARTET — Michigan State University, East Lansing, Michigan.

3:10 — FARRER-GREENE QUINTET — University of Miami, Miami, Florida.


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 200 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 Turner. 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 says, "I've heard so much music that it acted as a sort of springboard, and brought my own music out of me." On a Columbia single, he is featured first as a whistler on "Far off, Close In," and then as a narrator in "The Empty Street." 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.
**The Ontario Suite**

by Gordon Delamont

arr. by Rusty Dedrick

**THREE PART Concerto Grosso for Jazz Ensemble with Concert Band**

This work was commissioned for use at the Ontario Pavilion at the Montreal EXPO '67. Exclusive worldwide selling rights awarded to KENDOR by the Canadian Government.

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**NOTRE DAME COLLEGIATE JAZZ FESTIVAL**

Judges Sheet

Big Bands

<table>
<thead>
<tr>
<th>Selections</th>
<th>Appearance Time</th>
<th>No. of playing musicians</th>
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**STANDARDS**

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<th>Category</th>
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<th>GENERAL REMARKS</th>
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<tr>
<td>Blend and Balance (Quality of ensemble sound or tone)</td>
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**TOTAL POINTS**

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**NOTRE DAME COLLEGIATE JAZZ FESTIVAL**

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**TOTAL POINTS**

Comments: ____________________________
### Judges Sheet

**Combos**

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<td>Selections 2</td>
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(Judges check evaluation in each category. Number one is highest)

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**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 Cassella 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 '64, '65, and '66, and in 1966 he played with the Ed Shaffer 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 Hippo 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 Friedley write for the group, and they also play compositions by Herbie Hancock, Jimmy Heath, and Thelonious Monk.

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.

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 Strimer. 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 11/2 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.

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 psychologist major Larry Karash, 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.

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.
THE BIG BAND FROM NOTRE DAME

For nine straight years, the CJF has been proud to present the VELDON'S of Notre Dame High School for Boys, Niles, Illinois. These 23 high school students are some of the outstanding high school jazz bands in the Midwest, having competed in Milwaukee, Wisconsin and Oak Lawn and Mandelblain, Ill. Their recent accomplishments include a clinic for a convention of Army Bandmasters at the University of Notre Dame in January, and a concert with Sonny Stitt in Niles, Ill. on Jan. 9.

The Director of the VELDON'S is Rev. George Wiskirchen, C.S.C. Father Wiskirchen, in his capacity as Director of Instrumental Music at Notre Dame High School, has also been the Director of the Chicago High School Stage Band Contest for all participants following the selection of the judges following its performance. Father Wiskirchen will give them at past Collegiate Jazz Festivals and conventions.

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 Tomlinson and Mr. Robert O'Keefe of Lincoln High School in Mishawaka. Each band will be rehearsed by one of the judges following their performance. Father Wiskirchen will give a clinic on stage band techniques to all participating schools.

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 Flutes. 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.

WHAT IS JAZZ?

In an effort to contribute to the understanding of the educational and cultural impact of jazz in the musical scene in America, CJF '67 initiated the Notre Dame Symposium on Modern Music. CJF '68 explores "The Correct State of Jazz, Part II" in two sessions on specific topics.

Thursday, March 7
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 some forms of pop and jazz so far apart that any 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 backgrounds, 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. Symposia 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 asked 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 Shano, 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 Stadium Center on March 3. The eight-piece "blues-rock-jazz" ensemble 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 the idea that a real fusion is impossible. Will pop and jazz musicians accept this challenge? Will pop and jazz composers fuse different elements into a single composition?
LOOKING AHEAD
(Cont'd from Page 10)

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, local 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 kitch 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 earlier 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 cause 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, looked into its own 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)
If the faces on this picture look a little weary, bear in mind that for everything that went well, 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 of disaster. The "windfalls" relating and academic soul-selling.

Ten years' experience has made it easier for the next year's sophomores and juniors who were present, of course, on March 5, 1967, to depart at the calendar office, and to fill the holes in the staff left by departing seniors. Then came the contest, and the millions of details that stand in the way of all of these.

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 staff. There's just one thing that will never be palatable: the ever recurring Disaster. The judge who comes up with an irrefutable 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 come 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.

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:

- Arkansas
- California
- Colorado
- District of Columbia
- Florida
- Illinois
- Indiana
- Iowa
- Kansas
- Kentucky
- Louisiana
- 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 Festivi 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 James Alden Scott established 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
  - Manny Albam
  - Art Van Damme
  - Frank Foster
  - Art Van Damme
  - Gerald Wilson
  - Stan Kenton
  - George Russell
  - Oliver Nelson
  - Sonny Stitt
  - Billy Taylor
  - Johnny Richards
  - Art Van Damme
  - Oliver Nelson

- Critics and Educators
  - Willis Conover
  - Don DeMicheal
  - Frank Foster
  - K. J. Smith
  - Aril Mardito
  - Charles Sasser
  - Robert Tremler

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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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Selmer Presents the Coveted
Benny Goodman Stage Band Award

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

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

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