to fill the space between artist and audience
POP = ROCK = JAZZ: a false musical equation dissected

By Leonard Feather

FIRST AND FIRMEST, let it be stated that the discussion below is concerned both the wide world of pop music, or any other branch of music, and jazz, sacred music, or rock. Despite the avowed for some 30 years as a friend and seasoned journalist, Ralph J. Gleason. Gleason was respected for his insight, or the gift for imagery of the Great American Dream, expressed as often as not in shallow Tin Pan Alley doggerel. The defects and paradoxes of our society, too troublesome to this generation.

Throughout these verbal branches, when the subject is Miss Chessy or Maurice Chevalier or the Beatles, one knows that one is not dealing with performances of the caliber that we have chosen through the years to designate as jazz. The three are as different from one another as they are different from jazz itself.

Last year there appeared in print a remarkable statement: “The rock and roll bands are really jazz bands; the guitar solos . . . are really jazz players.” The writer was an old acquaintance, who has turned to jazz and adult music. The defects and paradoxes of our society, too troubling to this generation.

However, I have yet to hear of a jazz guitarist who has turned to rock and roll and adult music. The defects and paradoxes of our society, too troubling to this generation.

In the fan fraternity, too, there are many who have come around from rock to jazz. The tremendous amount of music has been written on record royalties. I cannot recall Gleason ever having used this tactic—an implied attempt to show that financial accomplishment is related to musical achievement—in his writings on jazz.

There is also an undertone of defensiveness in the claim that rock is really jazz, as though this were an attempt to upgrade a young, growing, but often malformed form by identifying it with one that has been for a long time, and that has achieved a belated medium of recognition as a genuine art.

A much more valid point could be made by extolling the distinguishing characteristics of the rock and jazz worlds.

For all their reference to “rock bands,” which, as an effect, are not allowed to refer to “rock-and-rollers,” the fact remains that the scene size in general today is essentially geared to lyrics rather than music.

Jazz has yet to produce a lyricist with the perception, the intellectual insight, the gift for imagery of a Bob Dylan or a Paul Simon. By the same token, rock has yet to come up with an Art Tatum.

The recent Beatles recordings, through wildly inventive use of tape tricks, banjo concepts, and unusual instrumentation, and coinciding with jazzmen of the caliber that we have chosen to me may not be jazz to you.”

Jazz, on the other hand, with rare exceptions such as Strange Fruit and some blues, has produced relatively few composers or performers that rely essentially on the music of their vocalists. Even the bulk of songs sung by Bing Crosby, in the light of the current offerings, have greatly expanded the technical aspects of jazz.

In the past few years he has become more and more deeply involved with the rock scene; presently, he spends much of his time building up the young rock groups, while devoting proportionately much less time and space to the great individualists both he and I have long believed to represent unqualified jazz.

Surprisingly, too, he devotes many paragraphs in the same article to the proud recreation of the commercial successes of the Mobyle Grape. Cream, et al., citing their positions on the best seller charts and the tremendous sums of money they are earning on record royalties. I cannot recall Gleason ever having used this tactic—an implied attempt to show that financial accomplishment is related to musical achievement—in his writings on jazz.

Musically, jazz has built up a potpourri of styles which are constantly changing. Jazzmen have turned to rock and roll as a foreign language. (Mike Naimith of the Makos told me he searched around for months to find a collection of old 78s. In order to study what had happened in that form.)

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A Jazz Mass: Valid Liturgy?

by Rev. George Whitley Fr., C.S.C.

Many might ask why should we even consider trying to develop jazz settings for the liturgical services. Isn't there enough church music available to make such an effort superfluous and perhaps meaningless? Don't we have enough music from the polyphony of the 16th century? Aren't there enough publications from the contemporary composers to satisfy any needs?

These questions can be easily answered. Since the Second Vatican Council the Catholic Church has modernized itself significantly in many areas and not the least of these has been in the area of worship. The music has been put into the vernacular and the ceremonies modernized for more relevance. While the old music is excellent from a musical point of view and must always remain a significant part of a choir's repertoire, it does not fulfill the requirements set by the Council for worship music, which must always remain a significant part of the liturgy and not music to be used in services other than the liturgy.

Let's look briefly at some of the attempts. I would like to discuss many of the so-called jazz masses out of hand as not being jazz. Some are obviously folk music that in the ignorance of the publishers have been called jazz. We don't produce jazz by adding drums and a string bass to a melody. Some of the recorded masses have been basically classical music in line, concept and phrasing to which or over which has been added improvisation in the form of a noodling and filling instrument section. This is fragmentary and unsuitable for inclusion in the worship of God.

There has to be a solution to this problem of relevant church music somewhere and perhaps it will fill the surface through the proliferation of attempts.

Let us turn to the specific problem of the jazz mass. We have had jazz and hymns and prayers and the Negro spiritual style. Some have gone unhesitatingly to "pop" and others to the Negro spiritual style. Some have attempted to produce jazz masses. In listening to some of the recorded jazz masses I personally have had several problems. I honestly don't know if jazz can be a viable form of liturgical music. I have pointed out that speaking of music for the actual liturgical service and not music based on religious themes or music for sacred concerts. My basic reservation comes from the puritanical background of Americans where immediate associations with a jazz rhythm is the tavern and all the religious connotations it carries with it. For most of the white, church-going public a hi-hat sets the foot to tapping and in our minds there is something contradictory being foot tapping and the worship of God.

Let's look at some of the attempts. I would like to discuss many of the so-called jazz masses out of hand as not being jazz. Some are obviously folk music that in the ignorance of the publishers have been called jazz. We don't produce jazz by adding drums and a string bass to a melody. Some of the recorded masses have been basically classical music in line, concept and phrasing to which or over which has been added improvisation in the form of a noodling and filling instrument section. This is fragmentary and unsuitable for inclusion in the worship of God.

First of all the music had to be substantial and contribute to the liturgy. In other words we were not attempting to produce a sacred jazz concert but rather a form of worship music which would be a fitting act of worship. Secondly we decided to avoid what was to us a "cop-out" of writing the vocal line as a section of the large jazz orchestra and then superimposing a jazz instrumental section over it. The vocal line was to be written in such a way that some of the religious connotations would be evident.

We also decided to avoid the "cop-out" of writing the vocal line and adding an improvisational part. Jazz has had its critics, but it was good musical craft. It is my submission that much of the music that has found its way into the church in recent years does not stand on its own merits or those of those requirements.

Some have alleged to their philosophic and theological basis to dividing the world into "good" and "bad" music, providing it was artistically good, was fine fare for the liturgy, and the worship service. I feel that there is still room to apply the criteria of authenticity. Does the music receive it, will it help the people come into contact with divine, will it stimulate the worship of God? It is not enough to say that a piece of art or music is objectively good and that as such it is automatically suitable for inclusion in the worship service.

Let us look at some of the attempts. I would like to discuss many of the so-called jazz masses out of hand as not being jazz. Some are obviously folk music that in the ignorance of the publishers have been called jazz. We don't produce jazz by adding drums and a string bass to a melody.

We welcomed your ideas and will continue to try to develop music that will make religion relevant for modern man or at least a segment of society.

So we come back to the title of this article: Is jazz a valid form of worship music? We attempted to come to grips with the problem in a straightforward style of jazz pieces designed to augment the Catholic Mass.

Throughout we felt that jazz is a modern musical art form that can communicate deeply and intimately with people. It is one of the most personal of the musical forms of expression. We felt it is, in fact, intuitively, that it might have a decisive place in the updating of worship and in the helping to make religion relevant for modern man or at least a segment of society.

I honestly don't know if we have been successful. After our performance at the Jazz Lab we will have to decide and assess. We welcome your help in this task.

Maybe then we can answer our question.
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 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 he attended Indiana University until 1957. He began writing about jazz in 1953 as the New York correspondent for the Jazz Journal of London. Morgenstern was the Editor of Metronome magazine in 1962-63. He joined Down Beat magazine in 1964 as the New York correspondent. He joined the NBC staff as a feature writer 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 1962-67. Morgenstern served on the Symposium panel at CJF '67, has been a judge at the Villanova Jazz Festival several times, and is back for the second time in a row on the regular judging panel of CJF '69.

ERNE WILKINS, composer, arranger, conductor, saxophonist, was born Ernest Brooks Wilkins, Jr. in St. Louis, Missouri. He started studying violin as a 12-year-old in high school Ernie studied saxophone. He became interested in arranging as a high school student. Wilkins attended Wilberforce University where he majored in Public School Music and earned his tattoo teaching in the college band. After being discharged from the Navy, Ernie played and wrote for the last big band of Earl Hines, and afterwards joined the Ernie big band of George Hudson. In 1961 he was hired by Count Basie and he remained with the Count until 1965. During this time he also did arrangements for the bands of Tommy Dorsey and Harry James. In 1966 Ernie took time out to join Dizzy Gillespie's big band for the famous State Department sponsored Middle East tour. He has arranged for Sarah Vaughan, Billy Eckstine, Doris Day, Washington, Oscar Peterson, Ray Brown, Cannonball Adderley, Ted Heath, Carmen McRae, Max Jackson, Quincy Jones, Ernie Stowe, and Buddy Rich. Presently, Ernie is in partnership with Clark Terry in a New York-based music firm and is the musical director of the Clark Terry big band.

CLARK TERRY, the seventh child in the Clark Terry family, began his musical career on a coiled-up length of a water hose, but he realized his ambition to play the trumpet when he joined his high school band. After a hitch in the Navy, he joined George Steck's band. His next steps into the 'JUDES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-'UDGES-

THAD JONES, one of the famous "Jones boys", comes from Pontiac, Michigan where he was born on May 20, 1922. Thad's whole life has been on the trumpet or giving him an old horn a long time ago which he played in the Arcadia Club Band in Pontiac, and he wrote his first arrangement at age 13. He starred for nine years in the band of "great Count Basie and was often featured on both the drums and the flugelhorn. After all this with Basie, Jones joined Gerry Mulligan for a while and did arrangements for Harry James. Most recently, Thad's been making all over Europe, and in 1961 he started his own band featuring Bill Evans on piano. Also in 1965 he recorded "Point of Departure" with the famous Art Blakey and the Jazz Messenger. He joined the NBC staff as a feature writer 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 1962-67. Morgenstern served on the Symposium panel at CJF '67, has been a judge at the Villanueva Jazz Festival several times, and is back for the second time in a row on the regular judging panel of CJF '69.

SOSUNY STITT is perhaps best known for his role as the exponent of the small ensemble with the trombone. His technique aside, he is also well known in his playing as the com-
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UNIVERSITY OF ILLINOIS JAZZ BAND

The University of Illinois Jazz Band returns to CJF for the sixth straight year, winning the Festival in '64, '67, and '68 and playing in the finals in '65 and '66. After their triumph last year, they performed at the Newport Jazz Festival, and won on a tour of Europe, sponsored by the State Department. An account of these activities is given by their leader, John Garvey, on page 32 of this program. The band, one of two jazz bands at U of L, was featured at the Chicago Jazz Band Festival in February, where John Garvey was a judge. In June, they will appear at the New Orleans Jazz Festival, at the invitation of Festival Musical Director, Willis Conover.

MICHIGAN STATE UNIVERSITY JAZZ ENSEMBLE

The MSU Jazz Ensemble makes its sixth appearance at CJF this year, winning the Best Big Band Award in '60, and playing in the finals in '61 and '66. The band performs in an annual jazz festival involving Michigan schools, and makes many television appearances throughout the year. This year they were guest performers on the NPT series "People in Jazz." The band is led and plays arrangements by Mr. George West, who has played and written for such names as Glenn Miller, Kai Winding, Les Brown, and Woody Herman.

ILLINOIS CENTRAL COLLEGE STUDIO BAND

The Illinois Central College Studio Band is a credit course at ICC, and is composed mostly of music majors. Their director, Mr. Richard Richardson, studied composition with Oliver Nelson, and he does the band's arrangements. An unusual feature of the band is the use of eight woodwinds.
MEMPHIS STATE STATEMEN

The Memphis State Statemen made their second consecutive appearance at CJF this year. The band is part of a credited jazz program at MSD, begun in 1961, which includes three jazz bands. Included in the band's concert season is a tour of high schools and colleges, and a jazz program on the Southern Regional Educational Network (54 TV stations). They also cut an LP each year, last year's album featuring guest artist Doc Severinsen. The band, consisting almost entirely of undergraduate music majors, is under the direction of Mr. Thomass Ferguson, an Associate Professor of Music at MSU.

UNIV. OF MISSOURI STUDIO BAND

The University of Missouri Studio Band makes its first appearance at the CJF this year. The band was organized by Lawrence Suther- land, Director of Bands at UM, in September 1966 as a credited course. In this short time, the band has placed second in the Little Rock Jazz Festival, won the Kansas City Jazz Festival, made television appearances, played concerts with George Roberts and Marilyn Maye, and made two tours of Missouri. The band plays compositions by UMC students and faculty.

CASE CONCERT JAZZ ENSEMBLE

The Case Concert Jazz Ensemble was formed in 1962, and in 1968 joined with the Western Reserve band, when the two schools were federated into Case Western Reserve. The band has played at a great number of colleges, and played concerts with Buddy DeFranco, Allen Hack, and Doc Severinsen. They performed at CJF '66, and were featured at the Little Rock Jazz Festival, and the '67 and 68 Villanova Jazz Festivals. The band plays arrangements by their director, Robert Curnow, Mr. Curnow was the student director of the Westchester Criterions, after which he earned a Master's Degree at the University of Michigan and stayed with the Stan Kenton Band.

M.I.T. CONCERT JAZZ BAND

Having its origin in the Technicians' dance band of the 1930's, the M.I.T. Concert Jazz Band has in the past five years developed into a leading college big band, comprising eighteen students under the direction of Boston jazz trumpeter and Berklee School of Music instructor Herb Pomeroy. All the members are undergraduates or graduates majoring in engineering, science, or mathematics at M.I.T., thus making participation in the band for each member's musical enjoyment rather than for academic credit. The Jazz Band has participated in the CJF and the Villanova Jazz Festival for the past five years, and last year in the first Quinnipiac Jazz Festival. They placed in the finals in all of these festivals and received many individual awards.

UNIVERSITY OF MICHIGAN JAZZ ENSEMBLE

The U of M Jazz Ensemble makes its first appearance at the CJF this year. The band, established in 1966, makes an annual tour of Iowa high schools, and presents a concert "Dimensions in Jazz" in conjunction with a high school festival. The band plays arrangements by their director, Robert Curnow, who studied at the University of Michigan and played with the Stan Kenton Band.
FRIDAY AFTERNOON
March 14th, 1:30 p.m.

1:30 — CONTEMPORARY JAZZ QUINTET - DePaul University, Chicago, Illinois.


2:20 — RON ELLIston-JEFF Foote-CecIL BRIDgEwAtE QUINTET — University of Illinois, Champaign, Illinois.

INTERMISSION


3:20 — FRED HESTER TRIO — Memphis State University, Memphis, Tennessee.

3:45 — CASE CONCERT JAZZ ENSEMBLE — Case Western Reserve University, Cleveland, Ohio.
FRIDAY EVENING
March 14th, 7:30 p.m.

7:30 — ALAN ROSENTHAL TRIO — University of Chicago, Chicago, Illinois.

7:55 — RON DEWAR QUARTET — University of Illinois, Champaign, Illinois.

8:20 — B.S.U.U.I.S. QUINTET — Ball State University, Muncie, Indiana.

8:45 — MEMPHIS STATE STATESMEN — Memphis State University, Memphis, Tennessee.

INTERMISSION

9:20 — UNIVERSITY OF MISSOURI STUDIO BAND — University of Missouri, Columbia, Missouri.

9:45 — UNIVERSITY OF ILLINOIS JAZZ BAND — University of Illinois, Champaign, Illinois.

10:10 — MELOCQUINOS — Notre Dame High School, Niles, Illinois.
With A Little Help From Our Friends

This is the spot where the Chairman customarily brags about what a terrific Festival this is and thanks everyone who made it possible. We're proud, of course. But even more than that, we're humbled by the great number of people who have given freely of their time and money for the good of the Festival. Over the years, the letters "CJF" have become a magic word that draws from many sources the kind of support that has made this festival what it is today, on its eleventh birthday. This support has made us on the CJF staff feel that our hard work and pure intentions have been repaid. I'd like to take this opportunity to acknowledge some of our debt.

First, our thanks to the participants, who came at great personal expense to do their thing for the CJF judges and audience, and who so patiently put up with our unavoidable red tape.

Also to the administration and student government of the University of Notre Dame, for their support. Our thanks to the local businesses and national companies whose ads you see in this program. (Tell 'em CJF sent you.) Also to the very generous prize donors: Jos. Schlitz Brewing Co., donors of the top prizes of the Festival; Artley, Getzen, Ludwig, and especially Jim Herenden and Selmer for their great help over the years.

Special thanks to the "patron saints" of the CJF, Mr. Dan Morganstein and Rev. George Windisch, and also to our other judges, who gave so generously of their time: Thad Jones, Gary McFarland, Sunny Stitt, Clark Terry, and Ernie Wilkins; to our M.C., Willis Conover; and to the judges of the High School Contest, Jim Phillips, Don Tolosko, and Paul Tolosko.

Finally, for advice and assistance of various kinds, we'd like to thank Rev. Carl Hager, C.S.C., Rev. Charles McCarragher, C.S.C., Mr. Robert O'Brien, Mr. William Suthland, Mrs. Joyce Blunt, the Peter Michelsons, Mr. Lou Lanverney, Mr. Richard Rembusch, Mr. Larry Ballinger, Mr. George Weis, Mr. Harry Motha, Yv. John Kael, Mr. Jack Varela, and Mr. Tony Davis. To these and any I may have missed, and to all who have helped us in the past, our sincere thanks.

—Gregory J. Malles

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**PRIZES**

**Collegiate Jazz Festival 1969**

<table>
<thead>
<tr>
<th>Best Overall Jazz Group</th>
<th>Trip to 1969 Newport Jazz Festival, sponsored by Jos. Schlitz Brewing Co.</th>
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<tr>
<td>Best High School Band</td>
<td>Selmer Benny Goodman Trophy</td>
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<td>Selmer Porta Desks</td>
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<td>CJF Plaque</td>
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<tr>
<td>Best Saxophone Soloist</td>
<td>Varitone Conversion Outfit and Amplifier, donated by Artley</td>
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<tr>
<td>Best Flute Soloist</td>
<td>Artley Gold-Plated Flute, donated by Artley</td>
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<tr>
<td>Best Trumpet Soloist</td>
<td>Getzen Flugelhorn, donated by Getzen</td>
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<tr>
<td>Best Trombone Soloist</td>
<td>CJF Plaque</td>
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<tr>
<td>Best Piano Soloist</td>
<td>Garrard Turntable, donated by Garrard</td>
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<tr>
<td>Best Bass Soloist</td>
<td>CJF Plaque</td>
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<tr>
<td>Best Big Band Drummer</td>
<td>Ludwig Drum Set and Paiste Cymbals, donated by Ludwig</td>
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<tr>
<td>Best Combo Drummer</td>
<td>Zildjian Cymbals, donated by Zildjian</td>
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<tr>
<td>Best Misc. Instrumentalist</td>
<td>Zildjian Cymbals, donated by Zildjian</td>
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<td>Superior High School Band</td>
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<td>CJF Plaque</td>
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SATURDAY AFTERNOON
March 15th, 1:30 p.m.

1:30 — BALL STATE UNIVERSITY JAZZ ENSEMBLE — Ball State University, Muncie, Indiana

1:55 — M.I.T. JAZZ QUINTET — Massachusetts Institute of Technology, Cambridge, Massachusetts

2:20 — MICHIGAN STATE UNIVERSITY JAZZ ENSEMBLE — Michigan State University, East Lansing, Michigan

INTERMISSION

2:30 — UNIVERSITY OF NORTHERN IOWA JAZZ ENSEMBLE — University of Northern Iowa, Cedar Falls, Iowa

3:20 — M.I.T. CONCERT JAZZ BAND — Massachusetts Institute of Technology, Cambridge, Massachusetts

3:45 — ANDY GOODRICH QUINTET — Michigan State University, East Lansing, Michigan

4:10 — INTERLOCHEN ARTS ACADEMY STUDIO ORCHESTRA — Interlochen Arts Academy, Interlochen, Michigan

4:30 — ANNOUNCEMENT OF FINALIST GROUPS.

SATURDAY EVENING
March 15th, 7:30 p.m.

7:30 — FINALIST COMBO
7:55 — FINALIST COMBO
8:20 — FINALIST COMBO
9:45 — FINALIST BIG BAND

INTERMISSION

9:20 — FINALIST BIG BAND
9:45 — FINALIST BIG BAND
10:10 — CJF HIGH SCHOOL CONTEST WINNER
10:30 — 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 JYTA, a program heard weekly over 3,000 U.S. radio stations. He has also had regular radio shows on CBS and is a much sought-after speaker, 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 Jerry Underhill. For the past seven 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. Mr. Conover's current activities include serving as executive director of the New Orleans Jazz Festival, which will take place the first week in June of this year.

The Collegiate Jazz Festival is very pleased, for the second straight year, to have such a knowledgeable and engaging personality serve as Master of Ceremonies.
Taste that beats the others cold!

Let's all go to Burger Chef

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Benton Harbor, Michigan

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Andy Goodrich Quintet
Andy Goodrich, winner of the Best Alto Player Award at CJF '68, again appears with a quintet from Michigan State University. Louis Smith is a graduate student at the University of Michigan and plays flugelhorn and trumpet in the group. He formerly played with the Horace Silver Quintet. Billy Parker is an applied music major and member of the 111th Andy band and holds down the drumming job in the group. Dave Rebock, the bassist and Bruce Early, pianist are both graduate students and are involved in junior high music programs.

Ron Dewar Quartet
Ron Dewar (Best Tenor Sax, CJF '68) appears with a quartet made up of members of the University of Illinois Jazz Band. The group was one of the small groups featured in the appearances of the U. of I. Jazz Band on their tour of Europe. (See page 35).

Fred Hester Trio
The Fred Hester Trio was formed outside of school activities when Hester and drummer Don Patterson joined trombonist Danny Hall, who is also a student at Memphis State University, and hope to make a career playing professionally. They are the first combo from MSU to appear at the CJF.

Archives of the University of Notre Dame
M.I.T. JAZZ QUINTET

The M.I.T. Jazz Quintet is an ensemble composed of soloists and members of the rhythm section of the M.I.T. Concert Jazz Band. The group was formed three years ago and appeared at a concert at M.I.T. as a sextet, and later performed at the CJF and the Villanova and Quinnipiac Jazz Festivals. Leader Rich Orr has been a mainstay of the group since its inception, both writing and arranging for the big band and quartet.

RON ELLISTON-JEFF FOOTE-CECEL BRIDGEWATER QUINTET

This quintet with three leaders is made up of five music majors from the University of Illinois. Cecil Bridgewater does many of the compositions and arrangements used by the big band. Ron Elliston, Larry Cangelosi, and Richard Kivistad are in Music Education, and bassist Jeff Foote is a voice major.

CONTEMPORARY JAZZ QUINTET

Rudolph Penson, leader and bassist of the Contemporary Jazz Quintet, is a music major at De Paul University studying with Warren Benfield of the Chicago Symphony. Drummer Thomas Warzecha also attends De Paul and has attended Tennessee State University for two years, and is now a student at the American Conservatory. Percussionist James Slaughter attended De Paul and has attended De Paul and Tennessee State University for two years. Pianist Rodney Crosby attended De Paul and has attended De Paul and Tennessee State University for two years. Bassist Howard Bell is a music major at the University of Michigan.

The group is the result of associations in jobs in the Chicago area, and this is the first year that they have played together as a quintet.

BS.U.I.L.I.S. QUINTET

This group is a result of friendship among the players and has never played together until entering CJF. Dave Pavolka has won the Best Drummer award the past two years at CJF, and Jim Ganduglia, of Indiana State, won the Best Big Band Bassist award at CJF '68. Dave Pavolka has appeared with the Illinois jazz band and the M.I.T. Quintet. Warren Jones appeared as a single with the Dall Erwin Quintet. All the players met at jobs or other musical situations, but never worked together as a quintet.

ALAN ROSENTHAL TRIO

After a year at the University of Michigan, Alan Rosenthal transferred to the University of Chicago, where he is studying composition with Ed Duddleworth. He began his studies at the University of Michigan and has plans to eventually work as a full-time composer, arranging work in jazz and classical music. Bassist John Loehrke and drummer Dave Mielke are students at the University of Michigan.

AVANT-GARDE DIXIELAND JAZZ ENSEMBLE

Jon Hipps returns to CJF this year with a sextet. Last year Hipps directed the Northwestern University Jazz Workshop and vocalists Joanie Tumpson is a Woodrow Wilson Fellow in Philosophy.

INTERLOCHEN ARTS ACADEMY STUDIO ORCHESTRA

CJF is proud to present the jazz band from the famed Arts Academy and music camp at Interlochen, Michigan. The band gives many concerts and tours in the Midwest, and their appearance at the CJF is part of a weekend of appearances for the group. Their director is David Sporny, an instructor of trombone at the Academy. Mr. Sporny has appeared at CJF in past years playing trombone with the University of Illinois Jazz Ensemble.
and a Dixie group; the latter appeared on one of the big band concert tours. There were lots of opportunities to have musical experiences with local musicians; inevitably there was a gas for all concerned. The band had its concerts televised in major shows in Bucharest, Ljubljana, Belgrade, Vienna, Helsinki, Oslo and Prague.

Interestingly enough, the band also cut its first commercial record, for Electrecord Records, in Romania. Our singer, Don Smith, was a great favorite everywhere.

The majority of the best charts of the band were written by members of the band (past and present): Knapp, Bridgewater, Smith, Dwyer, Richmond, Verrazano, and three Illinois faculty writers, Powell, Predock and Johnson.

The tour was a bowling success, not only musically, but more importantly humanly. All members of the band knocked themselves out at all times, not only when they were on stage. Those eight weeks are deeply impressed on our memories and emotions, and we mean to go back.

Postscript — presently, we have firm invitations for the Fall of 1969 to play in the jazz festivals at Berlin, Vienna, Ljubljana, and Prague, but we lack the money to get there.

1969 marks the tenth time in six years that CJF has had the pleasure of going to the public with the MELODONS from Notre Dame High School for Boys in Elgin, Illinois. These select musicians, recently renamed “Best of Show” at the 1969 Chicagoland Stage Band Festival, form the top performing and study group of Notre Dame’s constantly expanding music program. The MELODONS, organized in 1956, provide an important opportunity for studying and performing modern American music in conjunction with the classical works studied in the other musical organizations of the school. Although the group began as the typical high school dance band with its book of stock arrangements, in its thirteen years of existence the musical “diet” of the band members has grown to include all phases of jazz from basic swing to the avant-garde, show music, and rock. Several combos provide small group experiences for the students with the important aspect of allowing even more room and freedom for improvisation, the creative essence of the art. In addition, the Notre Dame jazz lab emphasizes the necessity of a study of theory and encourages music writing and arranging among the students. One of the main functions of the jazz lab is to provide a place where aspiring arrangers and composers can eat and test their works.

The accomplishments and awards earned by Notre Dame’s MELODONS seem unending. At the Chicagoland Stage Band Festival at Oak Lawn, they garnered two consecutive first division awards, six of which are “Best of Show” in class AA. And when a combo competition was introduced to the Oak Lawn contest in 1968, a group composed of members of the MELODONS made that first award theirs.

The band has also won “Best of Show” awards at the Milwaukee Stage Band Festival in 1963 and at the Mundelein Band Festival in 1967. They have performed with Sonny Stitt and with Stan Kenton and Woody Herman at Chicago’s late McCormick Place. Numerous television appearances in the Chicagoland area along with clinic appearances at universities and for music educators round out their yearly schedule.

The most familiar face at the CJF, and the most valuable person in the Festival in terms of advice and assistance over the years is the leader of this outstanding group of high school musicians: the Head of the Music Department at Notre Dame High School since 1953, Rev. Wiskirchen, C.S.C. A graduate of the University of Notre Dame with a Masters in Music from Northwestern University, Father Wiskirchen is probably familiar to most jazz enthusiasts via his two regular columns in Down Beat magazine. On the educational level, he has taught summer sessions at Elgin High School and at Northwestern where he directed the Jazz Workshop from 1953 to 1965; once bringing the Northwestern big band into the CJF finals. He has also authored two books of techniques for the development of the high school stage band and a trumpet method manual. Beyond his regular duties at Notre Dame High School, Father Wiskirchen reserves time to act as clinician, judge (CJF ’65), and lecturer on Educational Jazz while, in addition, serving as Coordinator of Instrumental Music for the Archdiocese of Chicago and President of the National Catholic Band Masters Association and consultant to Down Beat, Inc. Four graduates of Rev. Wiskirchen’s band have gone on to be CJF Chairmen.

Just as CJF has established a tradition of the finest in college jazz, the MELODONS have likewise progressed and built a thirteen year history of the finest in high school jazz. It is with the greatest pride that CJF ’69 once again presents the “Big Band From Notre Dame.”

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WHERE IS THE JAZZ AUDIENCE?

CJF '69 contributes for a third year to the policy of opening the Festival with a question as a panel discussion on contemporary problems and controversies of the current jazz scene. The CJF, bringing together as many backgrounds as possible, presents an ideal opportunity to debate these topics from differing points of view.

The symposium topic, "A Man's State of Jazz," has covered areas such as the age groups inspired, the geographical influences, and the role of the jazz composer-arranger.

Three years ago, recognizing the growth of the high school stage band movement, CJF introduced the Collegiate Jazz Festival High School Contest, in an effort to help stimulate further growth at the high school level, as well as expose a great number of high school musicians to the field in college jazz at the CJF. After two very successful years, the high school contest moved into its third year.

Once again, the winning group will participate in the contest at the end of the Saturday night finals. The winning group from last year was the band from Lincoln High School in Vincennes, Indiana, directed by Karl Ammon. The band was very well received by the CJF audience both years, and is back again for a third try at the top spot.

A complete list of all participating bands includes:

- John Adams H.S., South Bend
- Central H.S., Memphis
- Crown Point H.S., Crown Point
- Bishop Dwenger H.S., Fort Wayne
- Elkhart H.S., Fort Wayne
- Garrett H.S., Terre Haute
- Hillcrest H.S., Marceline
- Archbishop Blondin H.S., Akron
- Jefferson H.S., Lafayette
- Washington H.S., East Chicago
- West Lafayette H.S., West Lafayette

A panel discussion followed the contest, the topics Art versus Commerce, Education, and the controversial aspect of the current jazz scene. The CJF, bringing together as many backgrounds as possible, presents an ideal opportunity to discuss these topics.

The Mass itself combines a big band and a gospel unit for the main section, the Lord Have Mercy, Glory Be to God, Holy Holy Holy, and the Lamb of God, and utilizes a combo for incidental music.

The piece will be conducted by Rev. George Wiskirchen, C.S.C., and will be performed by the big band, combo, and vocalists from Notre Dame High School, Niles, Illinois. These students have received high praise for the production being built up in enlargement.

The CJF weekend.

THE JAZZ MASS

The CJF weekend.

3rd ANNUAL CJF HIGH SCHOOL CONTEST

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PRE-FESTIVAL ACTIVITY: MCDONELLY AND HURD

In keeping with the emphasis on education, CJF co-operated with the Notre Dame Music Department, presenting a jazz lecture-demonstration by Ken Mckeever, in the Memorial Library Auditorium on March 13th. Mckeever, a group of Notre Dame and St. Mary's College students on the elements of jazz and improvisation and demonstrated on several world's musical instruments.

Ken Mckeever is an established recording artist, with a number of titles on the Prestige and United Artists labels, including one with Eric Dolphy. He does a lot of writing for other artists, and his compositions have been performed by the best in jazz. Mckeever is an educator. After six years of teaching in New York and Boston, he was appointed to the faculty at Central State College in Wilberforce, Ohio. There he directs the CJF Jazz Lab Band and teaches a credit course in jazz, with an approach based on the old masters and the new avant-garde. Mckeever's influences are those he's played on in the music school at CSU.

Mckeever's efforts at CSU and other schools are based on his sympathies with those of the CJF. He says, "I feel that it (jazz) has to be an integral part of any music curriculum someday."

On March 8 in Washington Hall, CJF presented the Bill Hurd Sextet in concert. Bill is a senior honors student in the Engineering School, the saxophone and tenor saxophone star at the school for several years, and Notre Dame's foremost jazz musician. Hurd appeared with the big band and combo from Notre Dame in CJF '66, made the finals, and won an alto LP on the Prestige and United Artists labels. He says, "I feel that it (jazz) should be an integral part of any music curriculum someday."

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CJF '69 contributes for a third year to the policy of opening the Festival with a question as a panel discussion on contemporary problems and controversies of the current jazz scene. The CJF, bringing together as many backgrounds as possible, presents an ideal opportunity to discuss these topics from differing points of view.

The symposium topic, "A Man's State of Jazz," has covered areas such as the age groups inspired, the geographical influences, and the role of the jazz composer-arranger.

Three years ago, recognizing the growth of the high school stage band movement, CJF introduced the Collegiate Jazz Festival High School Contest, in an effort to help stimulate further growth at the high school level, as well as expose a great number of high school musicians to the field in college jazz at the CJF. After two very successful years, the high school contest moved into its third year.

Once again, the winning group will participate in the contest at the end of the Saturday night finals. The winning group from last year was the band from Lincoln High School in Vincennes, Indiana, directed by Karl Ammon. The band was very well received by the CJF audience both years, and is back again for a third try at the top spot.

A complete list of all participating bands includes:

- John Adams H.S., South Bend
- Central H.S., Memphis
- Crown Point H.S., Crown Point
- Bishop Dwenger H.S., Fort Wayne
- Elkhart H.S., Fort Wayne
- Garrett H.S., Terre Haute
- Hillcrest H.S., Marceline
- Archbishop Blondin H.S., Akron
- Jefferson H.S., Lafayette
- Washington H.S., East Chicago
- West Lafayette H.S., West Lafayette

A panel discussion followed the contest, the topics Art versus Commerce, Education, and the controversial aspect of the current jazz scene. The CJF, bringing together as many backgrounds as possible, presents an ideal opportunity to discuss these topics.

The Mass itself combines a big band and a gospel unit for the main section, the Lord Have Mercy, Glory Be to God, Holy Holy Holy, and the Lamb of God, and utilizes a combo for incidental music.

The piece will be conducted by Rev. George Wiskirchen, C.S.C., and will be performed by the big band, combo, and vocalists from Notre Dame High School, Niles, Illinois. These students have received high praise for the production being built up in enlargement.

PRE-FESTIVAL ACTIVITY: MCDONELLY AND HURD

In keeping with the emphasis on education, CJF co-operated with the Notre Dame Music Department, presenting a jazz lecture-demonstration by Ken Mckeever, in the Memorial Library Auditorium on March 13th. Mckeever, a group of Notre Dame and St. Mary's College students on the elements of jazz and improvisation and demonstrated on several world's musical instruments.

Ken Mckeever is an established recording artist, with a number of titles on the Prestige and United Artists labels, including one with Eric Dolphy. He does a lot of writing for other artists, and his compositions have been performed by the best in jazz. Mckeever is an educator. After six years of teaching in New York and Boston, he was appointed to the faculty at Central State College in Wilberforce, Ohio. There he directs the CJF Jazz Lab Band and teaches a credit course in jazz, with an approach based on the old masters and the new avant-garde. Mckeever's influences are those he's played on in the music school at CSU.

Mckeever's efforts at CSU and other schools are based on his sympathies with those of the CJF. He says, "I feel that it (jazz) should be an integral part of any music curriculum someday."

On March 8 in Washington Hall, CJF presented the Bill Hurd Sextet in concert. Bill is a senior honors student in the Engineering School, the saxophone and tenor saxophone star at the school for several years, and Notre Dame's foremost jazz musician. Hurd appeared with the big band and combo from Notre Dame in CJF '66, made the finals, and won an alto LP on the Prestige and United Artists labels. He says, "I feel that it (jazz) should be an integral part of any music curriculum someday."

The piece will be conducted by Rev. George Wiskirchen, C.S.C., and will be performed by the big band, combo, and vocalists from Notre Dame High School, Niles, Illinois. These students have received high praise for the production being built up in enlargement.
Leonard Feather  
(Cont'd from Page 5)

Joe Morelli, that he once loved rock and now loves jazz.

"Although I still feel that a lot of rock is worth listening to," he writes, "I was very disappointed to see an album by The Who receive five stars ... The Who forced me away from rock, watching them destroy their instruments (the destruction of the drum set was particularly sickening) while playing their ear-splitting music and reciting their nihilistic lyrics symbolized all that is wrong with rock."

THERE IS massive evidence that rock and jazz musicians for the most part consider their worlds mutually exclusive. Innumerable interviews with rock instrumentalists and singers, often in the Melody Maker, have revealed that while some express great admiration and respect for the Coltranes and Lloyds, few have any true understanding of jazz or any deep and abiding interest in it, let alone any matured facility for playing or writing it.

Conversely, Oscar Peterson, as accomplished and articulate a musician as you will find in jazz or anywhere else, stated unequivocally a few months ago: "It's crazy to say that jazzmen can learn anything from rock 'n roll. They call it the big beat, but often it's harder to discern the beat in rock than in jazz, because they have so many conflicting things going on ... Sure, you can play some of the pop things that are adaptable to your style, but you don't have to go all out and prostitute yourself."

Another significant indication of the jazz musicians' attitude toward the rock-pop dichotomy was expressed on Bobby Hutcherson's Blindfold Test. Listening to a predominately instrumental number by the Strawberry Alarm Clock (Unwind with the Clock), he remarked that it was hard to tell whether this was a jazz group trying to play rock 'n roll or a rock 'n roll group trying to play jazz. If it were true that rock 'n roll is jazz, clearly such a reversion would make sense. But Hutcherson finally decided that this was in fact a rock rather than a jazz group, "mainly because of the vocal," which came toward the end of the track.

Hutcherson added that "somebody could be a really good jazz musician and come in and do something like this and completely turn his playing around because he's thrown into this groove."

This brings up another central issue. Many jazz musicians every day in New York and Hollywood say, as Hutcherson would say, that they have no difficulty assimilating the instrumental qualities of the rock idiom. This does not indicate that they have become rock musicians. Jimmy Smith, interviewed on a national television program late in 1967, was discussing his role in the popularization of jazz organ when the interviewer, Joey Bishop, brought up the name of Little Richard.

Smith bridled, "Little Richard is a rock 'n' roll organist. I, and there was a touch of hauteur in the tone of voice, "am a jazz organist."

The muddied waters of the two streams were further fouled, and the confusion was compounded, when Playboy announced last fall that its annual jazz poll would henceforth be a jazz-and-pop poll. Among the musicians outraged by this decision was Shelley Manne.

"Too many people," he fumed, "are trying to give the impression that there are no more boundary lines between jazz and pop ... This is ridiculous! I don't want to put pop music down; pop has produced some important artists ... What concerns me is that jazz involves something very special, a particular style of rhythmic improvisation which you don't find in any other form of music.

"People who confuse the public into believing it's all one music are just creating another obstacle for jazz players, who have trouble enough already. Jazz has never really been popular music, other..."
wise that what it would always have been called — pop music.

“People are letting dollar signs confuse their vision. With this new pop rock concept, a brilliant young jazz drummer like Tony Williams, who’s not known to the general public is forced to compete with a Ringo Starr, or a Carmen McRae with a Petula Clark. Grammy Rollins with a Boos Randolph.

“Pop groups have brought the image into prominence, so suddenly Richard Shanks is rated as a pop artist. He’s not; he’s a great classical musician.”

Manne feels that if these deliberative distortions in the press continue, this jazz world, along with its jazz artists, will cease to exist. “It’s true that this has happened. Many jazz artists have crossed the line and reached the pop audience, but those who have gone down the road, whether, like Cannonball Adderley, have still retained a basic jazz quality in everything they play. From the other side of the fence, the former rock artists who have come across the line into jazz — like Larry Coryell, for instance — are using a few devices they may have learned in pop music, but are now essentially jazz musicians, because they are able to improvise to the very special requirements of the jazz idiom.”

WHILE MANNE and many other jazz musicians are inclined to use the terms “rock” and “pop” indiscriminately, still another unresolved problem: underlies the semantic muddle, for actually there are two worlds of popular music. One encompasses rock, R&B, and the various hybrid rock manifestations. The lay press, always looking for a bandwagon, has jumped on this group and identified it as “pop,” thereby implicitly excluding a vast body of work that has at least an equal claim to the same consideration.

I am referring, of course, to music of the type frequently played on what are known in radio circles as the ‘good music’ station. Sinatra singing ‘September of My Years,’ Streisand in a ballad from one of her albums, Andy Williams singing the nonpareil songs of Henry Man-cini and Johnny Mercer: such performances, while certainly neither jazz nor rock-pop, have a valid place in contemporary music.

It is frustrating to find enormous magazine space devoted to a comprehensive coverage of the pop scene, yet totally ignoring the immense popular contributions of Rodgers & Hammerstein, the Gershwins, Duke Ellington and Billy Strayhorn, Alec Wilder, Bart Howard, Vernon Duke, Cole Porter, Andre and Dory Previn, Johnny Burke and Jimmy Van Heusen, Conden & Stoyne, and dozens of others whose works have transcended the lesser output of Tin Pan Alley to become an important part of music of this century.

It is hard to believe that because pop music composed and/or recorded by the Who, the Grateful Dead, or Country Joe and the Fish has sold millions of records, we must therefore exclude from any discussion of pop such a song as When the World Was Young. This exquisite French melody, with its pungently lovely lyrics by Johnny Mercer, seems as little to last as anything dreamed up by the Fugs, or the Mamas and the Papas.

The more resourceful of the rock artists have been well aware of the existence of this bottomless well of superior pop music. One of the Supremes’ most successful records was an album of songs by Rogers & Hart. Dionne Warwick and others previously identified with rock material are turning to similar sources.

Pop music as an art level also takes in a fair number of instrumental groups. such as the B5 Alpert & the Pyjama Brass. The members of Alpert’s group were all associated at one time or another with jazz, chiefly through membership in big swinging bands; these musicians have served as a bridge to popular music. Thus, though collectively they are no more classifiable as jazz than the rock bands, they are musically valid on their own terms. The same analysis might hold good, ironically for most of Wes Montgomery’s recent albums. Though we are all well aware of his genius as a jazz guitarist, the critics who judge his current recorded output by past standards, dealing with him unfairly and ignoring the obvious and calculated shift into a different medium.

It is to be hoped that the trade and music press, as well as news papers and general interest magazines, radio and television will move toward a more complete, honest, and critical coverage of all three branches of music.

Jazz needs this attention because, except in a couple of areas (festivals and sometimes concerts), it has run into an economic crisis. In the music trade the very word jazz is looked on in some circles as a synonym for No Sales. Artistically, too, jazz is in a state of flux and confusion; new experiments of every kind need all the attention and analysis we can offer them via the printed or spoken word.

Rock deserves attention, for it has now emerged from its embryonic stage when almost all it produced was a white reincarnation of superior Negro rhythm-and-blues. Rock beyond doubt is producing, in increasing numbers, talents on the artistic upgrade; it is attempting lyrically and musically to establish itself as an art form no less vital and durable than jazz.

Pop, the traditional brand of pop, needs help particularly, since in the past few years it has suffered desperately from lack of adequate press coverage. There is no reason to assume that this brand of popular music, performed chiefly on L.Ps, such as the Broadway stage, written by mature professionals, and performed most often by artists in their late 30s and up, cannot coexist with rock, folk-rock, blues-rock, raga-rock, shock-rock, and all the rest, performed on hit singles and LPs by the 18-25 age group. The latter has been blessed with a publicity campaign (part spontaneous, part synthetic) grounded in the eternal American equation of multi-million dollar sales with news-worthiness and artistic merit.

What we need now is a regulation of publicity that records reasonable treatment to all three idioms, without any attempts to obfuscate the issues by pretending that one form is the same as another.

Popular music as we have known it since the birth of the phonograph rock as we have heard it since Elvis first whirled, jazz as we have followed it in person, on new and old LPs, and at festivals, all car-throve and show the capacity to outlive these semantic distractions.

If a merger of any two of these forms (or of all three) ever comes about— and, a I have pointed out, there certainly is evidence of more and more healthy cross-pol lination — then the evidence of our ears will be proof enough. But for the present, if such amalgamations represent the ultimate in musical evolution (as well they may), we can safely assume that the millennium has not yet arrived.

—Reprinted from Down Beat’s Music ‘68

CJF ‘69
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WHY A COLLEGIATE JAZZ FESTIVAL?

by GREGORY MULLEN

This year marks the 11th year of the CJF's existence, and after eleven years, no one on the CJF's staff knew anyone on the CJF '69 staff, and there are no participants in this Festival who performed here in 1959. From one point of view, this is good. The CJF is made up of continually changing personalities, and is therefore relatively free of the "it's always been done that way" traditions. There are new ideas, new sounds, new experiments, and fresh approaches each year. Yet there is a continuity, an element that makes this Festival somehow recognizable from year to year. It is a rationale, a reason d'etre, that is handed down from chairman to chairman, and exists tangibly in the files of old programs and correspondence.

That rationale, simply stated, would be something like this. Jazz musicians are increasingly better educated. Johnny Richards, recently deceased, studied composition with Arnold Schoenberg and Darius Milhaud, for example. The existence of the Peabody School of Music and the number of colleges and universities that have jazz on the curriculum indicates that jazz has become a serious academic pursuit. Although we've had groups from the far corners of the country, we realize that distance prevents many interested groups from participating. For this reason, we are pleased at the growth of the jazz festival movement in other parts of the country. We like to think that our success, and the success of the multiplying jazz festivals, is sufficient evidence that the original, and the current, rationale for the CJF is still valid, and will be increasingly so in years to come.

PAST JUDGES

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Cannonball Adderley
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Ray Brown
Donald Byrd
Terry Gibbs

Critics and Educators

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Paul Horn
Quincy Jones
Ted Jones
Stan Kenton
Harry Mannini
Gary McFarland
Oliver Nelson
Johnny Richards
William Russo
George Russell
Lalo Schifrin
Sonny Stitt
Billy Taylor
Chet Walley
Art Van Damme
Enrie Wilkins
Gerald Wilson

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