



BC.



**WHATEVER  
TURNS  
YOU ON**

**KUSTOM'S GOT IT!**

Those seeking the most unusual sound experience need look no further. Kustom's got it!

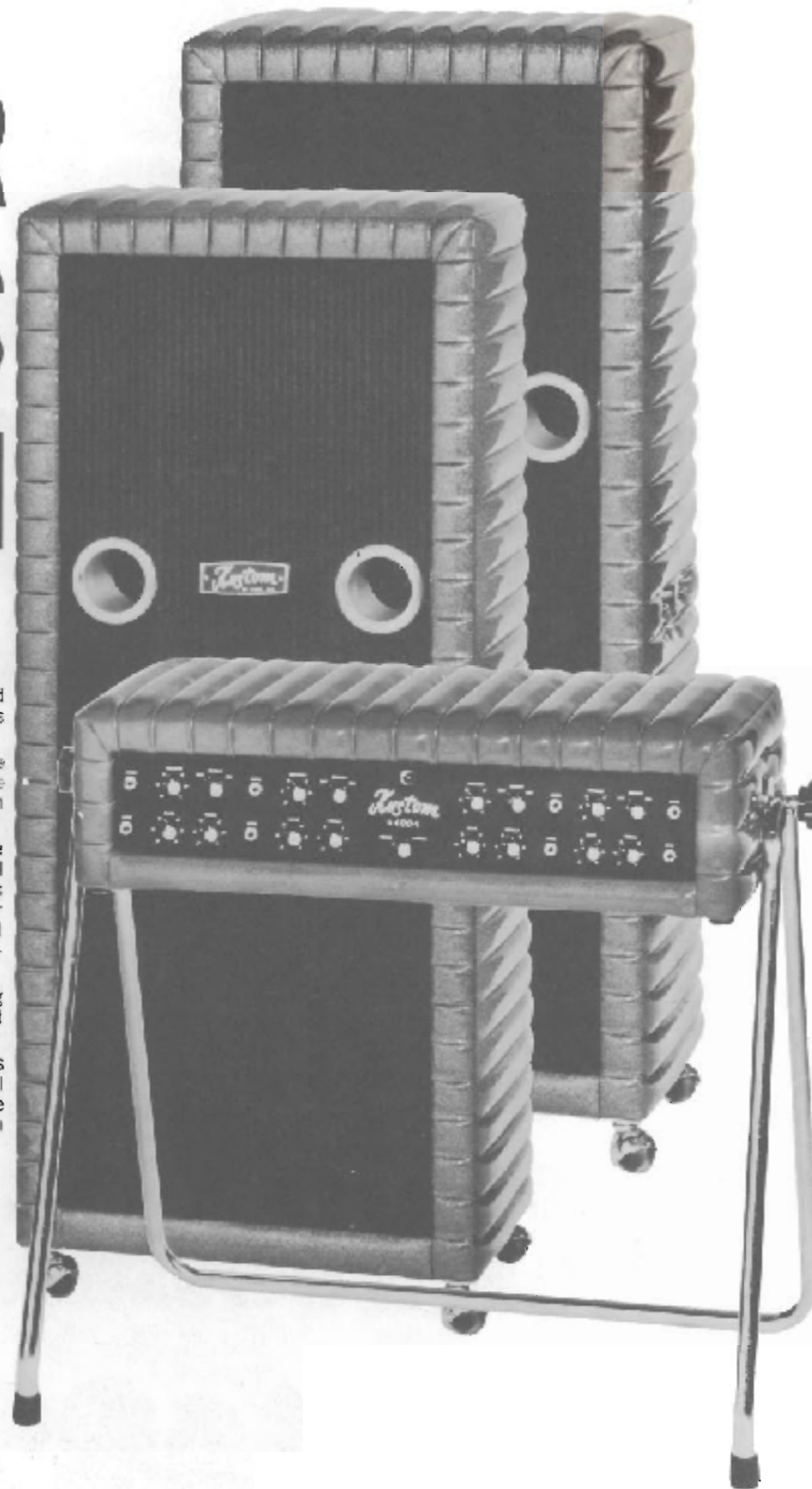
No amplification system used on the stage today is more appreciated by the musician than the magnificent Kustom "400" Series.

This model gives any bass man a sense of power with unmatched depth and sound quality. Outstanding performance comes from the most functional amplifiers ever put in the production of a combo unit and from the most sophisticated use of electronic components in the industry.

All systems available in seven exciting colors, handsomely covered in tough rolled and pleated naugahide.

Kustom bass, PA and lead systems total more than 100 combinations, and all are backed by 100% life time guarantee to that original owner. See your Kustom Dealer and feel for yourself.

**Kustom**  
ELECTRONICS, INC.



Dept. JF-1 1010 WEST CHESTNUT • CHANUTE, KANSAS 66720

# **NOTRE DAME COLLEGIATE JAZZ FESTIVAL MARCH 19-21**

**ANN HEINRICH-S-CHAIRLADY**

**RICK McDONOUGH-EDITOR**

**MIKE LENEHAN-LAYOUT**

**KATHY MARTIN-ADS**

**BRUCE CARTER-ART  
& STUFF**



## From The Chairman . . .

Being the chairlady of the festival, I'm supposed to write a short article in the program saying how this, as the twelfth annual Collegiate Jazz Festival, promises to be the best yet and remains the most prestigious of all the college jazz festivals that followed it; how we're offering some of the most exciting groups and judging panel ever; and how the enthusiasm I encountered in the musicians, the audiences and my staff (below) was inspiring.

Well, it's true.

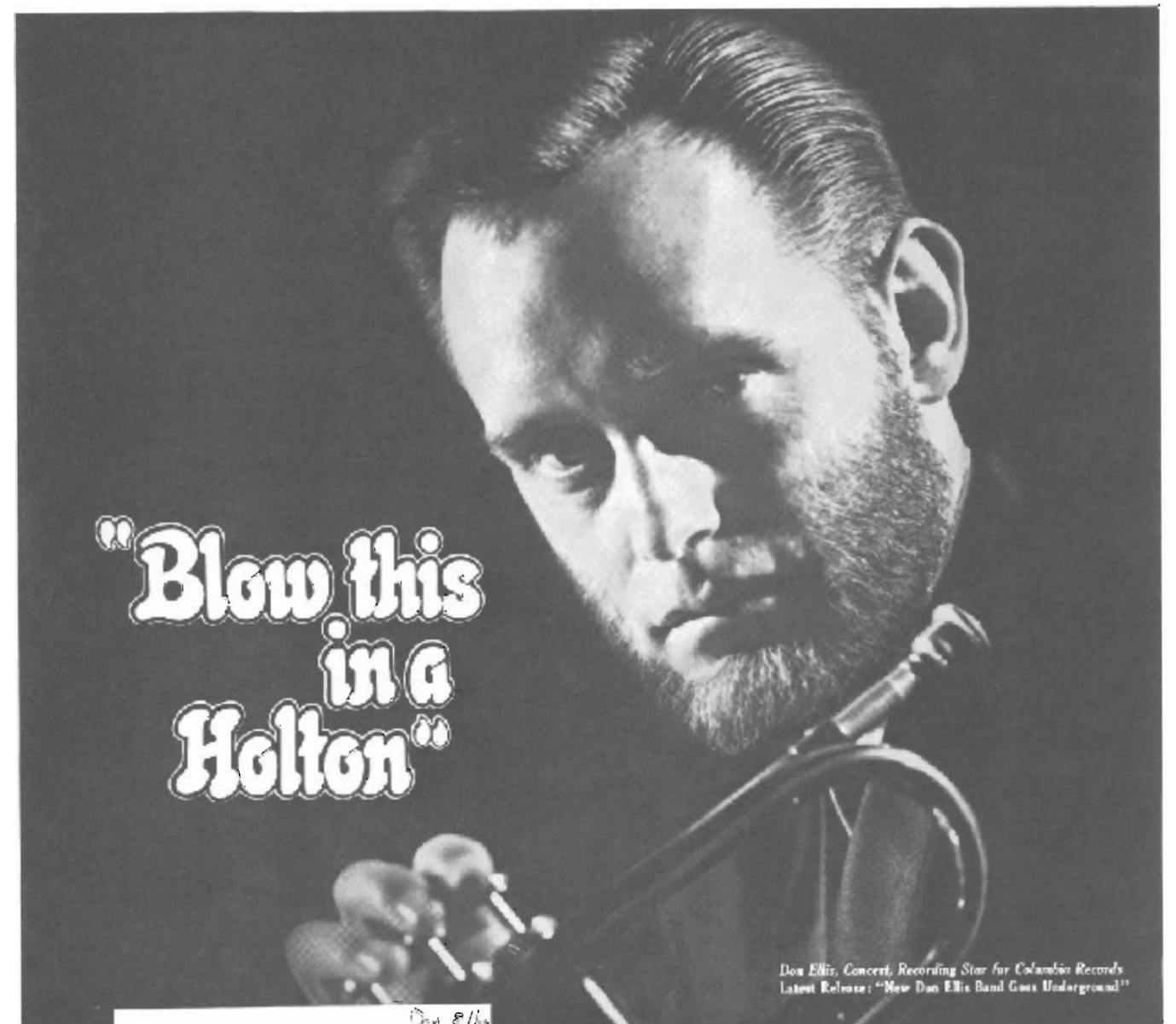
And some of the people who helped make it true are Dan Morgenstern, Willis Conover, Dick and Joyce Bizot and the Michiana Friends of Jazz, Bill Raventos and Bill Sutherland of Electro-Voice, Jim Herendeen from Selmer, Rev. George Wiskirchen, Don Tolosko, James Phillips, Ludwig, Zildjian, King, Getzen, Gemeinhardt, Garrard, Selmer and Conn; all our advertisers; Denny Clark, Dave Vecchi, Greg Mullen, John Noel, etc., etc., etc. . . Thanks to you and to all the unmentioned ones who helped create another CJF.

Ann Heinrichs



## CJF '70 STAFF

Seated, left to right: Dave Wehner, High School Contest; Ron Mosca, Production; Jenny Engel, Publicity; Ann Heinrichs, Chairman; Kathy Martin, Advertising; Mike Lenehan, Program; John (JB) Buchanan, Assistant Chairman. Standing, left to right: Al Iserman, Advertising; Nick Talarico, Assistant Chairman; Howard Hoffman, High School Contest; Curt DeClue, Publicity; Bruce Carter, Art; Don Patrician, Applications; Bob Syburg, Stage Manager; Dick Bizot, Faculty Advisor. Not shown: Pam Schertz, Prizes; Rick McDonough, Program; Jeff Day, Greg Powers, Production.



Don Ellis, Concert Recording Star for Columbia Records  
Latest Release: "New Don Ellis Band Goes Underground"



## "Play it again on another horn. Then compare tone and feel."

"If you want to know how good a horn is before you buy it, don't play it. Test it. With the experimental music I composed and designed, it's short but it covers every important phase of trumpet performance."

"First play the music on a Holton trumpet. All different ways. Loud. Soft. Fast. Slow. Slurred. Tongued. Listen for tonal quality, timbre, Overall intonation. While you're playing, be conscious of how the horn responds to the changes in dynamics and tempo. And how it feels as you play. Do the same thing with another make of trumpet. Then compare the results."

"After I made the test, I picked the Holton Trumpet Model T100 by Leblanc. It's really a gutsy horn. The '100' really projects when I want to shout. Yet whispers when I play a lush, sensitive ballad. And control? I play as fast and free as I want. Any time I want."

"Stop in at a local dealer and make this playing test. Then you'll see, feel and hear why Holton was my sound decision."

**Leblanc**

Leblanc Corporation, Kenosha, Wisconsin 53141

THE SOUND DECISION IN MUSICAL INSTRUMENTS:  
Leblanc (Paris), Noblet, Normandy, Vito and Holton





by pat clinton

# WHITHER JAZZ AINYHOW?

## ... A Brief Outline Of All Worthwhile Thoughts Pertaining To Jazz

### A Light Hearted Bit of Introduction

Rare indeed is the jazz festival program without an article (cajoling, threatening, tearful or whatever) asking the question, at times it seems the only question the cosmos has to offer, "whither jazz?" One could as easily separate child from mother or antelope from gazelleschaft. Critics, major, minor, seventh and diminished, pronounce on the future of the put upon music.

### Our Author Pounces Upon the Crux of the Matter

The difficulty is that jazz is not going where these people think it is, indeed it has stopped moving in these channels at all. In short, jazz has gotten wherever it was that jazz was going and is going someplace else entirely. I can't really see starting another round of whither jazz articles in another key, so suppose we just content ourselves with looking at where it was jazz was going that jazz isn't going any more and how it was that it got there and isn't going there any more.

### The Mundane Milieu

#### a. A Brief Digression on the Jazz musician as public figure

The jazz musician as he appears in print and on air speaking of his art is generally obnoxious. Jazz musicians feel guilt because they don't make as much money as Herb Alpert or Tommy James and the Shondells and they take up purism as a defense. They rip down rock as bad music, they rip up other jazz musicians as not jazz after all, they have a general tendency to regard the jazz as the good and the non-jazz as the non-good. (I don't want to hear about exceptions. Don't mess with my stereotypes and I won't mess with yours.)

The fact of things is that good and bad is hardly the criterion to apply to rock, and the vitriol of the jazz musician in relation to it is symptomatic of the end of jazz's era as a socially relevant, functional art form. Jazz's motion for nearly as long as people have been talking about it has been to irrelevance and functionlessness.

### A Hasty Note of Explanation

Irrelevance does not imply lack of merit; and note we are talking of societal relevance, not personal or artistic relevance. Jazz has those. Societal relevance it don't got. This is most easily understood when you try to figure out what a jazz fan looks like or acts like. It's easy enough to figure what a rock fan looks like. He's a kid. Almost any kid at all. Rock is a fundament, a foundation of kid life. Without kids there isn't rock and (one speculates) without rock there very well might not be kids qua kids.

A jazz fan looks just like anyone else, in many cases more so. Admittedly, this was not true a generation,

give or take a bit, ago. Then jazz was danced to, affected speech patterns, in short was lived with and to. The decline of jazz's societal function was the sub-cultural beatnik segment whose behavior was affected by jazz. Now virtually no one lives communally in jazz (although individually it may still happen). Jazz is not lived to, it is listened to.

### A Second Hasty Note of Explanation

This is not a bad thing, you know. Mozart is listened to too.

### A Third Note of Explanation, This Less Hasty, Completing the Chord of Explanation and Breaching the Thesis

What happens when an art form is societal is that it is judged on relatively ethical rather than esthetic standards. The folk art works less to expand consciousness in new and personal directions as to explore a group experience; and the folk (not banjo picking sense) artist must poise himself in an eternal present, neither looking forward nor backward, but being vitally conscious of the present group reality of his time. When the art form ceases to have a function but remains viable, it ceases to be art for any sake but its own. Art for art's sake being some sort or other of western ideal, we assume Jazz has transcended, not died.

### On Sales

"But," snivels the detractor, "what about the monstrous sales of these jazz-rock sort of groups. The kids are coming over to the way, the truth and the alto sax in droves." Functional/societal art interacts with for art's sake art, bringing some of the best or worst of it (choose your bias) to the society at large (i.e. esthetically unconcerned) while transforming it in such a way that it isn't anything other than what there was before in the society's experience. Witness folk music, which ceased its social function in most of the country something like three decades ago. The hootenanny movement took it and changed it in to pop (that is societal) music. Folk is interesting since, as a rural art form it can exist in its pre-esthetic and post-ethical forms simultaneously. Jazz, a more urban art form, may not have this opportunity.

### Whither Jazz?

Jazz can go three places and parts of it will undoubtedly go all three. It can become art for its own sake and simply settle down and get some good playing and thinking done (check Steve Marcus' album *Lord's Prayer* with its work in anti-virtuosity and post-ethical mood music). It can join the societal musical structure and become muzak (and God knows that's done), or it can become an art form of museum pieces.

And that's where jazz is going this round.



# GET A LITTLE DEEPER INTO THE OLDIES REVIVAL.



MS 7501 \*t



MS 7502 \*t



MS 7503 \*t



MS 7504 \*t



MS 7505 \*t



MS 7506 \*t



MS 7507 \*t



MS 7508 \*t



MS 7509 \*t



MS 7511 \*t

The Greatest Hits are on  
Columbia Records

Also available in:  
\* 4-track reefer-reel tape  
\* 18-track stereo tape cartridge  
\* Stereo tape cassette

ROBERTSON'S  
University Shop

for the  
lively  
looks  
of spring



CJF '70  
STEREO TAPES !!

BY:

Master Recording  
Associates

P.O. Box 2071  
KETTERING, OHIO 45429  
Phone 513 --- 434-7582

Professional tape recordings are available on SCOTCH  
111 tape in 4-track Stereo at 7 1/2 ips.

"Finals Performance Set" Includes ALL Finals  
groups, on 3 reels of tape, only \$ 14.00

Semi-Finals or Finals single performances  
\$ 5.00 each, or any two for \$ 8.00

Obtain order forms at the Recording Desk or  
mail to above address. (Ohio res. add 4% tax)

4-tr. cassette tapes and 8-tr. cartridges also available by request

NEW! EXCITING!  
**The Basie-Nestico**  
series

DESIGNED TO GIVE YOUR BAND THE "BASIE SOUND"  
Composed and arranged by SAMMY NESTICO  
(Conductor, 5 saxes, 8 brass, 4 rhythm, op. horns & tuba)

\*BASIE-STRAIGHT AHEAD \*THE QUEEN BEE  
\*IT'S OH, SO NICE \*SMALL TALK  
\*LONELY STREET \*YOU 'N ME  
\*FUN TIME \*THIS WAY  
\*MAGIC FLEA \*IT'S ABOUT TIME  
\*SWITCH IN TIME \*EV'RY LITTLE  
\*MAY BURNER \*BEAT HELPS  
\*THAT WARM FEELING Each Arrangement \$6.50

9 STARRED CHARTS indicate tunes performed by COUNT  
BASIE and his Orchestra on Dot record "Basie—  
Straight Ahead". AVAILABLE FROM KENDOR (DLP 25902  
\$4.98 stereo only)

Order from your dealer, or direct,

KENDOR MUSIC, INC. DELEVAN, NEW YORK 14042

**MJ MICHIANA FRIENDS OF  
JAZZ**

Though less than a year old, MICHIANA FRIENDS OF JAZZ has  
already sponsored highly successful concerts by:

THE BILL MURD QUINTET

CLARK TERRY

THE ELVIN JONES TRIO

THE HAROLD LAND-BOBBY HUTCHERSON QUINTET

—and has plans for more! Who would you like to see/hear?  
Indicate your preferences below. Turn in the questionnaire at  
the MFJ information booth, or mail to MICHIANA FRIENDS OF  
JAZZ, BOX 531, SOUTH BEND, INDIANA 46824.

I would definitely come to an MFJ concert by:

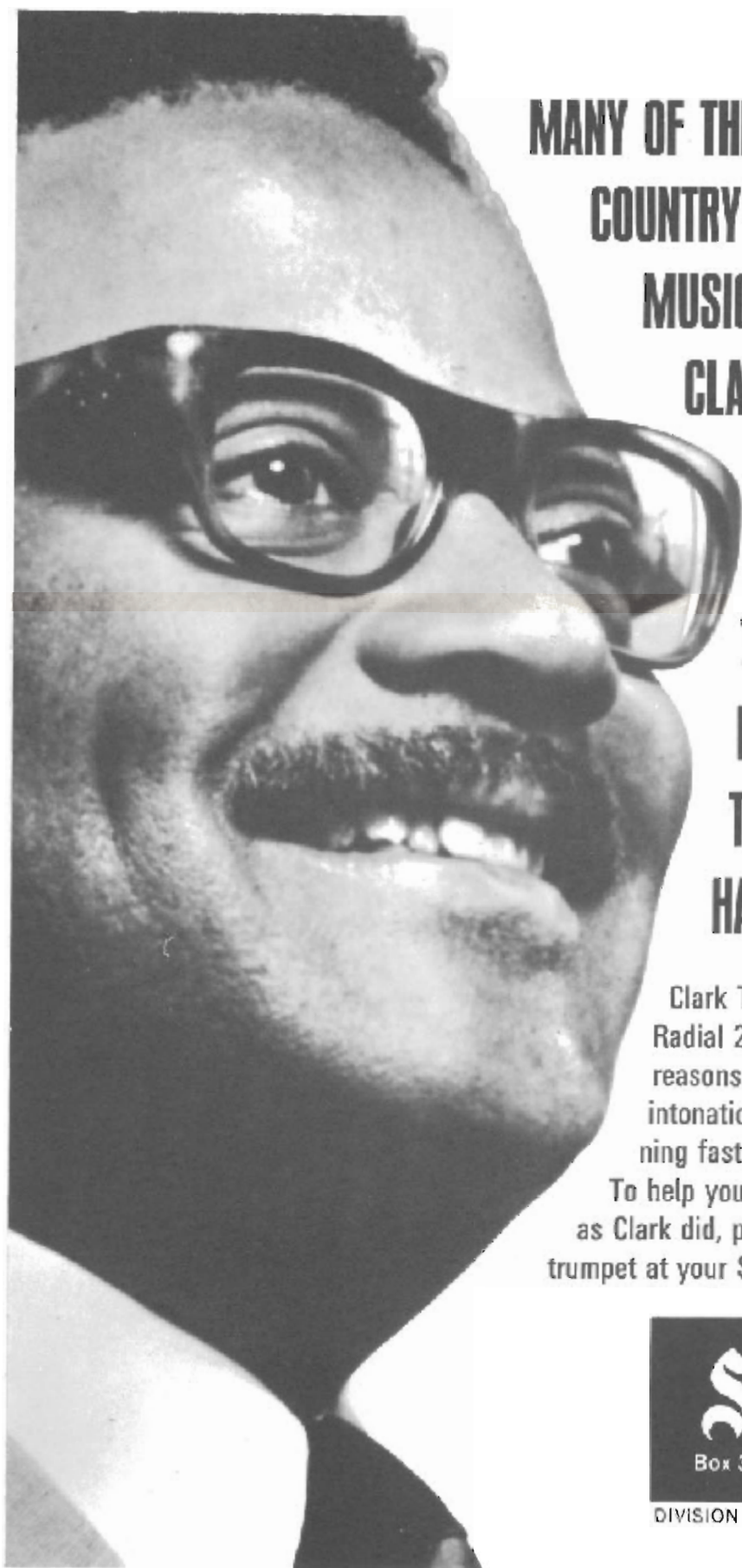
- |  |  |
|--|--|
| <input type="checkbox"/> Sonny Criss     | <input type="checkbox"/> James Moody     |
| <input type="checkbox"/> Dexter Gordon   | <input type="checkbox"/> Lee Morgan      |
| <input type="checkbox"/> Herbie Hancock  | <input type="checkbox"/> Judy Roberts    |
| <input type="checkbox"/> Eddie Harris    | <input type="checkbox"/> Pharoah Sanders |
| <input type="checkbox"/> Freddie Hubbard | <input type="checkbox"/> Sonny Stitt     |
| <input type="checkbox"/> Lee Konitz      | <input type="checkbox"/>                 |
| <input type="checkbox"/> Yusef Lateef    | <input type="checkbox"/>                 |

Circle your first three preferences.

- I ☐ am ☐ am not presently a member of MFJ.  
I ☐ do ☐ do not live within a 50-mile radius of So. Bend.  
I am ☐ under 20 ☐ over 40 years of age.  
☐ between 20 & 29 ☐ between 30 & 39

For more information on MFJ, see the article on page 31 and our other ad  
(With application blank) on page 37.





**MANY OF THIS  
COUNTRY'S FINEST  
MUSICIANS (LIKE  
CLARK TERRY)  
HAVE  
DISCOVERED  
THE SELMER  
RADIAL 2°  
TRUMPET.  
HAVE YOU?**

Clark Terry chose the Selmer Radial 2° trumpet for some good reasons: great sound, accurate intonation, ease of blowing, lightning fast valve action (among others). To help yourself choose as wisely as Clark did, play a Selmer Radial 2° trumpet at your Selmer dealer's today.

**Selmer®**

Box 310, Elkhart, Indiana 46514

DIVISION OF THE MAGNAVOX COMPANY

# MORE DOUGH RE MI



So Fa So La So good. Right? What's that? You say you've heard that song before? Perhaps—except we're not just whistling Dixie. We will pay you more per performance than will BMI. And we can show it to you in black and white, inasmuch as ASCAP surveys performances of all songs whether or not the composer is a member. A leisurely scrutiny of these surveys equips you to estimate what additional income a given property might have earned had the author been an ASCAP member at the time

—and they're at your disposal for a collect call to Dave Combs at (212) MU 8-8800, along with a free analysis of these figures. All of which may well have influenced Janis Joplin's decision to join ASCAP along with 11,000 other celebrated songwriters whose names—we promise them—will appear in our subsequent 11,000 ads. If that fails to provide sufficient inducement, try repeating over and over again—in 3/4 time—at ASCAP Every Good Boy Does Finer.

**MORE DOUGH RE MI**



American Society of Composers Authors and Publishers  
575 Madison Avenue, New York, N.Y. 10022

Herbert Gottlieb 9301 Wilshire Blvd., Beverly Hills, California (213) CR 3-6022 Ed Shea 700 17th Avenue South, Nashville, Tennessee (615) 244-3936



# CJF '70 JUDGES



LEON BREEDEN, prominent jazz educator and critic, is currently director of the nationally famous Lab Bands of North Texas State University, a post which he has occupied for the past ten years. Mr. Breeden's formal education includes a Bachelor of Arts and Master of Music Education from Texas Christian University, followed by doctorate study at Columbia in New York and private work at the Mannes School of Music, also in New York. Before assuming the post of director of Lab Bands at North Texas State, Mr. Breeden spent five years as Director of Bands at T.C.U., two years as Band Director in the Fort Worth schools, and six years as Director of Bands in the Grand Prairie, Texas, school system. Included in his extensive professional experience are television appearances in Fort Worth and for NBC in New York, and a period of several years during which he was director of a professional dance band in Fort Worth. He is a performer with the Fort Worth and Dallas Symphony Orchestras, and his compositions and arrangements have been performed by the Boston "Pops" Orchestra, the Cleveland Symphony Orches-

tra, and the Cincinnati Symphony Orchestra, as well as over 400 high school and college stage hands. In 1965 he was chosen "Outstanding Professor" by the United Students of North Texas State, and in 1967 he was awarded the "Outstanding Contribution to Culture and Music" award by the West Texas Chamber of Commerce. Last December, Mr. Breeden conducted the First All-State Stage Band of New York for a convention of New York State Educators. He has also appeared as a clinician/adjudicator at the Tri-State Festival at Enid, Oklahoma, the convention of Nebraska Music Educators, Kansas State University, and at the Ohio State Music Educators convention.

ERNIE WILKINS, composer, arranger, conductor and saxophonist, makes his second consecutive appearance as a CJF judge in 1970. Ernie began his musical career at the age of 12, when he started studying violin; he took up the saxophone in high school, and during this time he also became interested in arranging. After high school, he attended Wilberforce University, where he majored in Public School Music, earning his tuition playing in the college band. When World War II broke out, Ernie joined the navy along with his brother Jimmy and his life-long friend, Clark Terry. It was during this time that Ernie feels he matured as a composer/arranger, and a productive period at the U.S. Navy School of Music added to his stature as a musician. After his discharge from the navy, he played and wrote for the last big band of Earl Hines, and later joined George Hudson. In 1951 Ernie was hired by Count Basie, who was then reforming his big band. He stayed with the Count until 1955, and his arrangements for the band, as well as for the bands of Tommy Dorsey

and Harry James, began to earn him worldwide recognition. He quickly became one of the busiest arrangers in New York, taking time out only to join Dizzy Gillespie in 1958 for his famous State Department-sponsored Middle East tour. Of the numerous jazz and pop artists Ernie has arranged for, some of the most famous include Sarah Vaughn, Billy Eckstein, Cannonball Adderley, Ted Heath, Carmen McRae, Milt Jackson, Quincy Jones, and Buddy Rich. Presently he is in partnership with Clark Terry in a New York-based musical firm, and he is musical director for Terry's big band. Since last year's festival, Ernie has been busy recording his first album for Mainstream, a venture about which he is understandably excited. He recently appeared in concert in New York's Carnegie Hall, where he premiered many of his new compositions.



JOE FARRELL, known in jazz circles as a "reed man," is currently a member of the Elvin Jones Trio. An accomplished performer, Joe prefers the alto and soprano saxophones and the flute to the other instruments he has mastered, and he is an International Poll winner on these three instruments. He was voted best tenor in the 1968 critics' poll, best soprano in the 1969 readers' poll, as well as best flute in the 1969 critics' poll; also in 1969 Joe was judged number one "new star" by *Melody Maker*, the English jazz paper. Joe received his music degree from the University of Illinois. After graduating, he moved on to the New York jazz scene, where he has been active as a performer and studio musician for the past ten years. Besides his talents as a performer (he is also recognized as a legitimate flutist on the orchestral level), Joe is respected for his arrangements and compositions; his first recorded composition appears on a 1960 Maynard Ferguson release, and his records with Elvin Jones include his compositions as well as his playing. Joe has recorded over fifty albums, and he has made countless records with some of today's most noted vocalists and groups.

DAN MORGENSTERN was born in Vienna, Austria, and raised in Denmark and Sweden. His initiation into the music world began when he studied violin as a child, and his interest in jazz when he saw Fats Waller in Copenhagen in 1938. After coming to the United States in 1947, he became involved in journalism, served in the army from 1951-'53, and then attended Brandeis University until 1957. Morgenstern began writing about jazz in 1958 as the New York correspondent for the *Jazz Journal* of London, and served as editor of both *Metronome* magazine in 1961 and *Jazz* magazine 1962-'63. Joining *Down Beat* magazine in 1964 as New York editor, he 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 also the *Jazz on Broadway* concerts in New York in 1963, which were the occasion for Earl Hines' comeback. Also, he conducted a radio program "The Scope of Jazz" on WBAL-FM, New York, from 1963-'67. Morgenstern has been a judge at the Villanova Jazz Festival several times, and for the third year in a row is chairman of the CJF panel of judges.



RICHARD ABRAMS, pianist, saxophonist and jazz theorist, is a self educated man. He spent four years, from 1948-1952, receiving his formal education at The Metropolitan School of Music, The Chicago College, and Roosevelt University. After 1952, his studies continued under his own tutelage. He taught himself the complete Joseph Shillinger System of Musical Composition, as well as Hindemith's Craft



of Musical Composition. Along the way he found time to be founder, president and instructor of the A.A.C.M., The Association for the Advancement of Creative Musicians. At this unique musical library the arts of composing and performing are taught to professionals and to young aspirant musicians from the inner city. Richard's musical is not confined to the theoretical, however. His respected career as a performer dates back over the last twenty years. He has played with such jazz talents as Eddie Lockjaw Davis, Gene Ammons, Lambert, Hendricks and Ross, Buddy Morrow, Maynard Ferguson, Roland Kirk, Art Farmer, Max Roach, Woody Herman, the Bobby Hutcherson-Harold Land Quintet, the Zoot Sims-Al Cohn Combo, and many others.



#### TOWSON STATE JAZZ ENSEMBLE

The Towson State Jazz Ensemble, directed by Mr. Hank Levy, makes its first CJF appearance this year. The success of the group, which plays numerous concerts in the Baltimore area, has been instrumental in the placement of such courses as Jazz Arranging, Jazz Composition and Improvisation in the regular Towson State music curriculum. The band has played at the Laurel Festival (1968) and the Morgan State Festival in 1969, both of which are professional festivals; they also competed in Villanova's Jazz Festival last year. The band plays original compositions by their director.

## BIG BANDS

#### UNIVERSITY OF ILLINOIS JAZZ BAND II

The University of Illinois Jazz Band II, under the direction of Mr. Paul J. VanderGheynst, makes its first appearance at The Collegiate Jazz Festival this year. Members of the group are all University of Illinois students, and they devote three hours each week to rehearsals with the band. Featured soloists include Ken Mauro, alto sax and clarinet, Ray Johnston, trumpet, and Paul Swanson, trombone. The group has appeared in the Elmhurst Jazz Festival, where they were chosen as finalists in 1969.



#### SHENANDOAH CONSERVATORY OF MUSIC JAZZ ENSEMBLE

The Shenandoah Conservatory of Music Jazz Ensemble comes all the way from Shenandoah College, Winchester, Virginia, to participate in CJF '70. The band is directed by Paul Noble, who is a member of the National Association of Jazz Educators; Mr. Noble has been director of the group since 1965. In 1968 the Ensemble appeared at the Villanova festival, and a combo from the group participated as a finalist and was seen over regional television throughout the east coast.



#### UNIVERSITY OF NORTHERN IOWA JAZZ BAND

The University of Northern Iowa Jazz Band returns to CJF for the second time, after an extremely successful showing last year. The Band has performed at the Chicagoland and Jazz Band Festival, and has given a series of concerts at the University of Minnesota. The band, under the direction of James A. Coffin, is the main performance group from the UNI jazz studies program, and took first place at the Wisconsin Jazz Festival in 1968.





## BIG BANDS

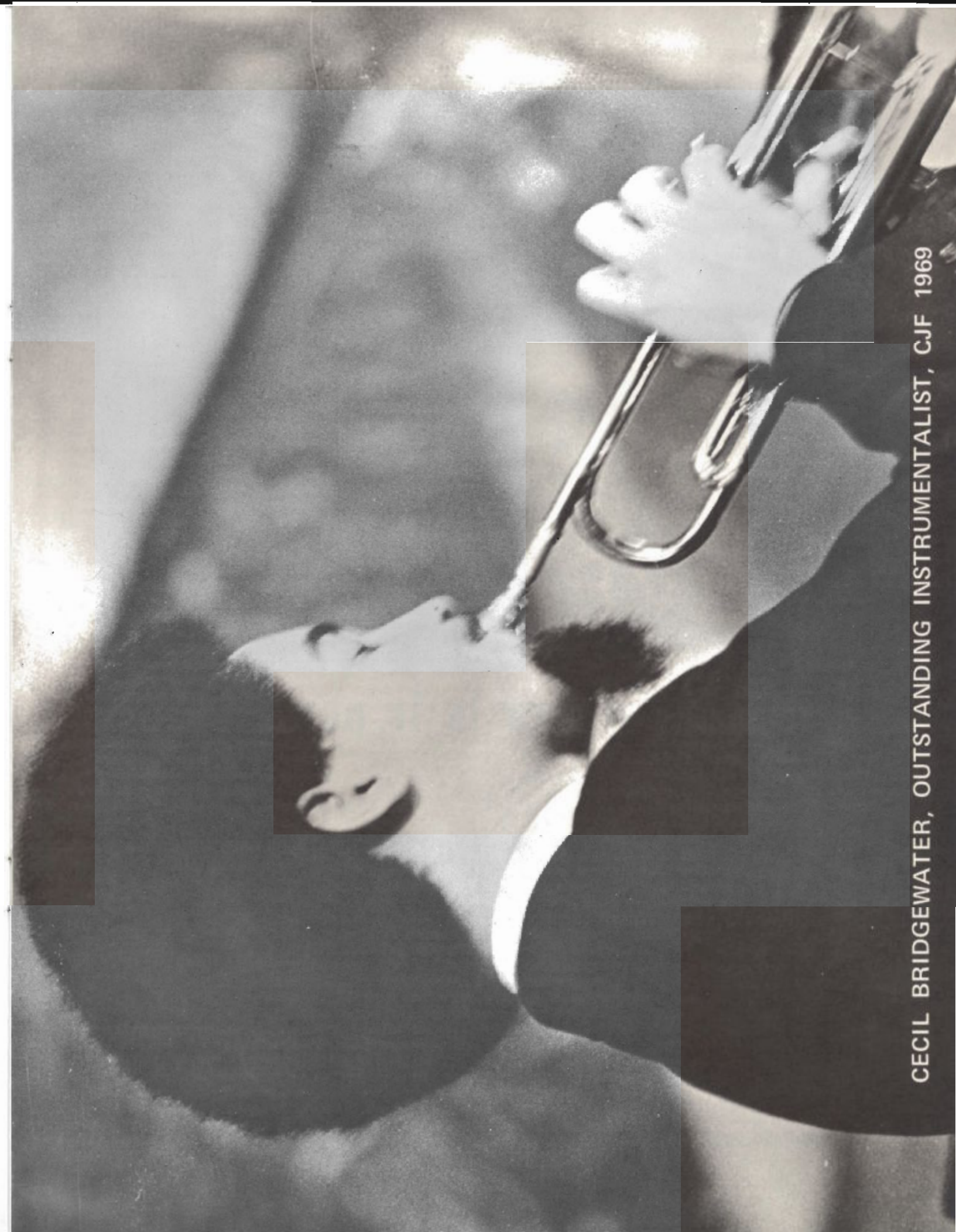
### MEMPHIS STATE UNIVERSITY JAZZ BAND

Memphis State is one of the few schools granting academic credit for jazz band. At MSU there are three, of which the "A" Band is performing at CJF. This is the third consecutive year at Notre Dame for the A Band. Last year the band also appeared at the Mobile Jazz Festival, the Little Rock Jazz Festival, and the University of Illinois Invitational Festival. The band is under the Direction of Thomas Ferguson, Director of Bands at Memphis State.



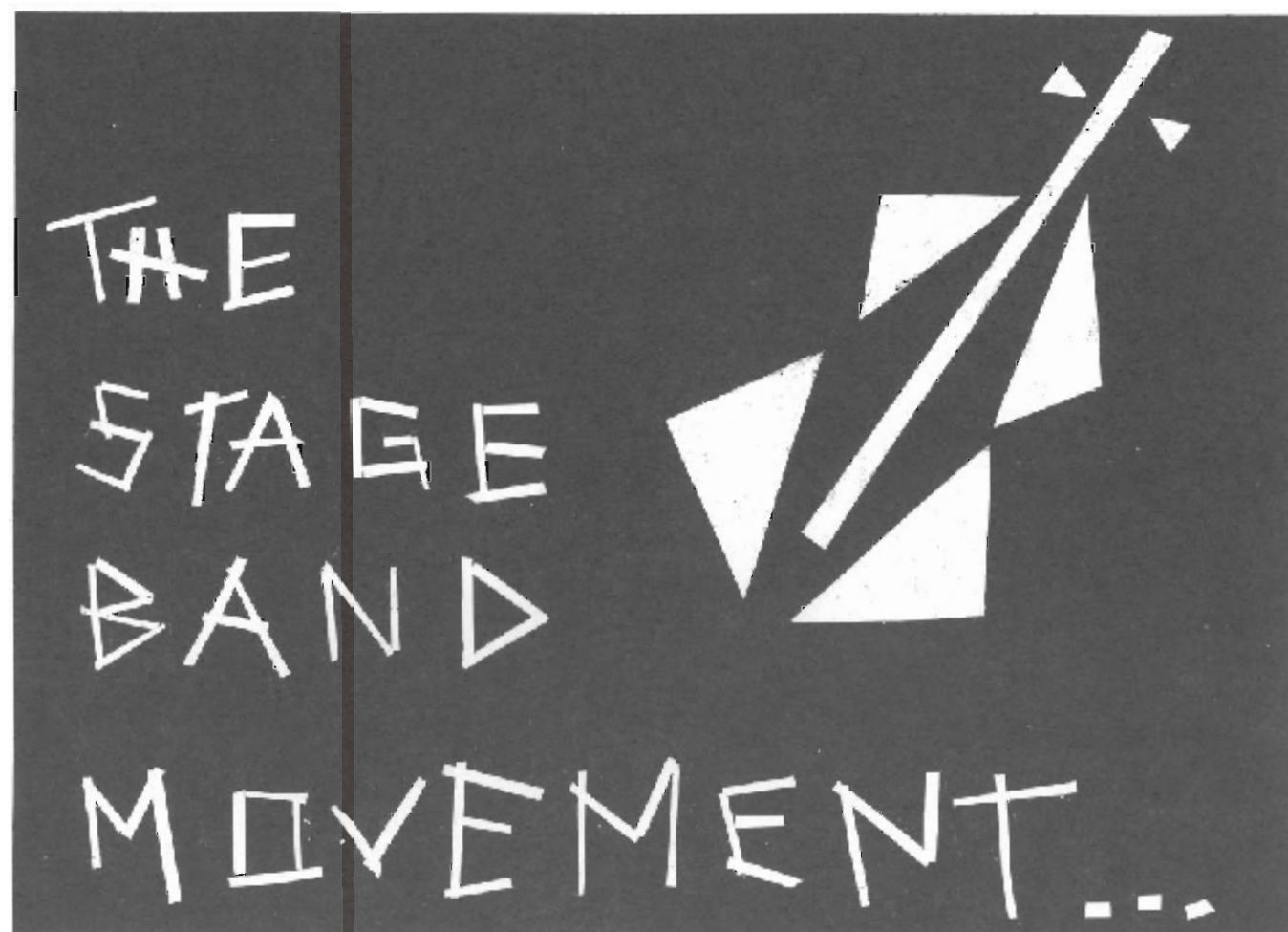
### M.I.T. FESTIVAL JAZZ ENSEMBLE

The M.I.T. Ensemble is a familiar one to CJF fans, having appeared at the Festival every year since 1965. This year, in addition to their CJF bid, the band, under the direction of Herb Pomeroy, has received an invitation to perform at the Montreux Jazz Festival in Switzerland. A major distinguishing characteristic of the group is that none of its members are majoring in music (there is no music major at M.I.T.), and they prefer to let their music speak for itself.



CECIL BRIDGEWATER, OUTSTANDING INSTRUMENTALIST, CJF 1969





## ... where is it now?

by Gregory J. Mullen

The Collegiate Jazz Festival is an annual representative display of the current jazz activities in our nation's colleges. And what will be happening in our colleges tomorrow is directly related to what is going on in our high schools today. I had the privilege of organizing the first CJF High School Festival, which took place in March, 1967. The adjudication and the clinic that followed were aimed at furthering the high school stage band movement in this area. It may be interesting to inquire into the progress of this movement as it approaches its fiftieth year.

GREG MULLEN was chairman of last year's CJF. He is currently teaching at Notre Dame High School, Niles, Illinois.

This figure may startle some to whom the high school stage band movement is a very recent phenomenon. It is true that high school stage bands (formerly dance bands) did not spread nationwide until the years following the second world war. However, there were a number of these bands, concentrated in the Midwest, already in existence in the 20's. The Austin High School (Chicago) dance band was organized in 1924 under H. E. Nutt, with 16 players, and had several adjunct combos, to name one example.

Despite a few ardent pioneers, high school dance bands were very much the exception during pre-war years. Easy, but musically good, arrangements were difficult to find, and educational works were just as scarce. In 1940 and '41 Ted Hunt wrote two books published by Ru-

bank: *Modern Syncopation*, and *Organizing and Conducting the Student Dance Orchestra*. Even in these few early attempts, however, there is little about improvising, and the term "jazz band" seems to be studiously avoided. (Even "stage band" is a euphemism — copout, if you prefer.) The reason for this is familiar to most of us. Jazz had, and, let's face it, still has in many circles a bad reputation. The ideal in the early school bands was to come as close as possible to a carbon copy of "respectable" bands, like those of Glenn Miller and the Dorseys. That this dance image existed well beyond the war years is evidenced by a glance at the 1958 judging form used at the Tri-State Music Festival, Enid, Oklahoma: "1st Selection, Fox Trot; 2nd Selection, Latin American; 3rd Selection,

Jump Tune." "Blend: similarity of tone quality..." "Instrumentation: Is it standard? 5 saxes, 3 trpts., 3 tromb., 4 rhythm." "Appearance: Is the band neat and uniform in appearance?" I can only conclude that these bands placed a high value on this sort of regimentation. But in the context of artistic freedom that exists in this hall tonight, such obvious repressions of creativity are nothing short of ghastly. And, I'm sorry to say, even today it is a rare high school or college jazz festival that is entirely free from all of this.

Let's return to the prejudice against jazz. You know, and I know, that serious jazz musicians are highly skilled, highly creative, and as dedicated as any other artists. And we also know that being a jazz musician does not go hand in hand with moral depravity. But we have to face the fact that a poor image may exist in the minds of many school administrators. And even with an open minded administrator it's almost a sure bet that the jazz program will have to take a back seat to more traditional, proven musical organizations, like the concert band and symphony orchestra. It's difficult to discuss with a non-musician the relative educational values of the music of John LaPorta, Ralph Mutchler, and Art Dederick as compared to that of Paul Yoder, Clare Grundman, and Harold Walters, currently popular writers for concert band.

In spite of all this, in any given school that has a music program but no stage band, the obstacle almost invariably is the band director. The causes range from indifference or lack of sufficient enthusiasm to open hostility. Many of their complaints are, on the surface, musical ones. But in the light of the highly developed educative aspect band music, these objections are indefensible and primarily emotional in basis.

One common complaint is that jazz musicians play with bad sounds, and the music will hurt young embouchures. This is based on the desire in European music to achieve an "ideal" sound, and, if possible, to have all members of a section achieve the same ideal sound. In jazz different tone qualities are accepted as part of each artist's individual expression. Does Stan Getz have a better sound than Archie Shepp? The answer is that each has the sound that is best for

him, an idea that is foreign to traditional conservatory training. I have no statistics to determine whether or not jazz hurts a musician's ability to play with a classically pure sound, but I have seen no evidence other than untested opinion.

There also may be some emotional antagonism to the fact that jazz musicians do not play what's on the pages; rhythms are not played as notated, notes are changed, and written notes are often not even used. A classical musician who has spent all his life developing the ability to reproduce exactly what's on the page perhaps will complain that jazz encourages sloppiness and inaccuracy in the young musician, undoing all his training in precision. Perhaps he is secretly jealous of the spontaneity of jazz. In any case he is ignoring the precision in rhythms and intonation required in big band jazz. And, of course, the extremely rubato piano style of Chopin, and the famous improvisations of Bach, Handel, Mozart, and Beethoven, even the theme and variations form itself show that rhythmic and melodic variation is not foreign to Baroque and Classical music. All of which indicates that arguments such as the above reach an impasse, due to their emotional rather than factual basis.

An anecdote that comes to mind illustrating this emotional basis concerns a music theory teacher I once had who patronizingly devoted half a class to "The Jazz Song." It seems that, according to a study he once did, 80 to 85 per cent of "jazz songs" (like *Misty*) were a 32 bar form, AABA. And thus it is evident that jazz is much less creative than the formally complex works of the masters. (I tactfully resisted the temptation to ask in which decade this "study" was done.) I later saw him briefly at a CJF performance. He is a highly intelligent and educated man, yet he persisted in his prejudice. Obviously, his opinions couldn't be argued, since they were not based on an openness to facts, but on an opinion formed long ago, and not to be easily changed after so many years.

How does all this relate to our original question, where is the stage band movement now? A survey conducted in the late 50's by Matt Betton indicated that 70% of the high schools in Kansas had organized stage bands. Wayne Perrill,

Director of bands at Westmas College, Le Mars, Iowa did a similar survey of a seven state area and came up with 80% participation. However, these figures can be misleading. A comprehensive survey of the entire country would probably result in a figure somewhat less than 50%. And in a great many of these cases, the stage band would be just a token effort, viewed as a novelty more than as a serious educational endeavor. And this situation can only improve if more band directors are convinced that a good band program is worth their efforts. Although the original impetus for starting a stage band may come from the students, little can be accomplished on the college level, and virtually nothing on the high school level without the organizational ability of the band director, and his cooperation in securing school funds and facilities. I have watched in dismay student efforts repeatedly squelched by a hostile band director.

Perhaps many of the "old guard" are beyond conversion. But younger band directors, not yet set in their routine, need only to be informed of all that is going on educationally in stage band music in order to be convinced that it is well worth their efforts to start a stage band. And much help is available. If public relations is the problem, books like Don McCathren's *Organizing the School Stage Band* can provide some ideas. If the problem is basic techniques, and a listen at any high school festival will indicate the great need for training in the basics even among enthusiastic directors, there are books like Rev. George Wiskirchen, C.S.C.'s *Developmental Techniques for the School Stage Band Musician* and Dr. M. E. Hall's *Stage Band Techniques*. There are works for the individual, like Dawson and De Michael's *A Manual for the Modern Drummer* and Jamey Aebersold's works on teaching improvisation. Berklee Press and others publish many works like this, plus a great number of graded, musically worthwhile arrangements for school stage bands. These works were once rare. Now long lists are available for the asking at any music store.

Also essential for the beginning director (and also for those who are somewhat advanced) is live in-

(Cont'd on page 34)



## PROGRAM

## FRIDAY AFTERNOON

March 20, 1:30 p.m.

1:30 — MIDWEST COLLECTIVE — Indiana University, Bloomington, Indiana.

*Personnel:* Piano — Shelby Janes; Drums — Phil Johnson; Tenor — Kim Hutchcroft; Trumpet — Ken Sloane; Alto — Paul DeMartinis; Bass — Kyle Tullis.

2:00 — NEW JAZZ SEXTET — University of Missouri, Columbia, Missouri.

*Personnel:* Leader, Trumpet, Flugelhorn — R. G. Holmes; Flute, Alto and Soprano Sax — Bill Noll; Tenor Sax, Flute — Fred Baugh; Piano — Don Kinnison; Bass, Cello, Jim Hackman; Drums — Rich Oberto.

### INTERMISSION

2:40 — GRAFFITI — Ball State University, University of Illinois, Drake University, Indiana University, Eastern Illinois University.

*Personnel:* Leader, Trombone, Bass Trumpet — Dave Pavolka; Tenor and Soprano Sax — Bob Hores; Bass — Wayne Darling; Piano — Bill Isom; Valve Trombone — Floyd Darling; Drums — Dale Parkinson.

3:10 — MARILYN WALTON — Vocalist — Elmhurst College, Elmhurst, Illinois.



## PROGRAM

## FRIDAY EVENING

March 20, 7:30 p.m.

7:30 — LARRY BEACHLER SEXTET — University of Notre Dame, Notre Dame, Indiana.

*Personnel:* Trombone — John Buchanan; Alto Saxophone — Jack Leo; Bass — John Prendergast; Guitar — Norm Zeiler; Keyboards — Nick Talarico; Drums — Pete Szujewski.

8:00 — TOMMY LEE QUARTET — University of Pittsburgh, Pittsburgh, Pennsylvania.

*Personnel:* Flute — Tommy Lee; Electric Piano — Don Deapolis; Bass — Virgil Walters; Drums — Tony Fountain.

8:30 — RICHIE ORR QUINTET — Massachusetts Institute of Technology, Cambridge, Massachusetts.

*Personnel:* Leader, Trombone, Alto — Richie Orr; Piano — Ned Lagin; Bass — Larry Cohen; Drums — Ken Madell; Flute, Saxophone — Bill Hurd.

### INTERMISSION

9:10 — UNIVERSITY OF ILLINOIS JAZZ BAND II — University of Illinois, Champaign, Illinois.

*Personnel:* Leader — Paul J. VanderGheynst; Alto Sax, Clarinet — Ken Mauro; Alto Sax — Bob Feldman; Tenor Sax — Ron Bridgewater; Tenor Sax — Terry Tritt; Baritone Sax — Jim Feldman; Trombone — Phil Swanson, Bob Samberski, Neil Barteaux; Bass Trombone — Dave Peters; Tuba — Carl Behmer; Trumpet — Ray Johnston, Ron Meng, Charlie Henkin, Nate Banks, John Burley; Piano — Jim McNelly; Bass — Jim Pacholke; Drums — Jim Theobald.

9:40 — UNIVERSITY OF NORTHERN IOWA JAZZ BAND — University of Northern Iowa, Cedar Falls, Iowa.

*Personnel:* Leader — James Coffin; Alto Sax — Tony Kullmer, Dennis Brostrom; Tenor Sax — Andy Musel, Roger Birkeland; Baritone — Paul Ahrens; Trombone — Carl Hermanson, Bob Rannels, Rick Stendel, Dave McQuirk, Les Gause; Trumpet — Steve Jones, Doug Sorerson, Steve Hentzelman, Al Naylor, Tom Gause; Piano — Ann Guetzlaff; Bass — Clay Bergen; Drums — Bob Emry; Vocals — Tony Brown.

10:10 — MELODONS — Notre Dame High School, Niles, Illinois.



## PROGRAM

### SATURDAY AFTERNOON

March 21, 1:30 p.m.

1:30 — SHENANDOAH CONSERVATORY JAZZ ENSEMBLE — Shenandoah Conservatory of Music, Winchester, Virginia.

*Personnel:* Leader — Paul Noble; Saxophone — Vinnie Tornello, Bryan Kidd, David Wright, Doug Maher, Don Costello; Trumpet, Flugelhorn — Bill Stevenson; Trumpet — Arnie Young, Wallace White, Woody Ramsey, Charles Menefee; Trombone — Jim Oliver, Chris Mendoza, Bruce Gavlik, Jim Stephens, David Lipps; Piano — Duncan Holmes; Bass — Skip Summers; Drums — Bruce Pierson; Vibes — Rusty Cloud.

2:00 — HGJJK QUINTET — Michigan State University, East Lansing, Michigan.

*Personnel:* Trumpet — Dan Jacobs; Tenor Sax — Jerry Kalber; Piano — Jim Hartway; Bass — Michael Grace; Drums — Warriek Carter.

2:30 — TOWSON STATE JAZZ ENSEMBLE — Towson State College, Baltimore, Maryland.

*Personnel:* Leader — Hank Levy; Saxophone — Alan Lawson, Kevin Lysaght, Gene Meros, Larry Prascus, Rocky Birely; Trumpet — Tony Heenan, Gil Rathel, Paul Cridler, Stan Meros, Bob East, Jay Berwanger; Trombone — David Horak, Harvey Coonan, Michael Moran, Rick Rollins; French Horn — Anne Sharp, Mike McCommas; Bass — Ron Harryman, Gary Kerner; Tuba — Don Huber; Contra Clarinet — Stephanie Tolen; Piano — Mike Meros; Percussion — Dave Gimbel, Frank Zack, Bill Reiber, Bill Blanchard, Betty Ann Calvert, Ray Bertie.

### INTERMISSION

3:10 — MEMPHIS STATE UNIVERSITY JAZZ BAND "A" — Memphis State University, Memphis, Tennessee.

*Personnel:* Leader — Thomas Ferguson; Alto Sax — Al Cochran, Bill Banker; Tenor Sax — Louis Keel, Gary Goldsmith; Baritone Sax — Mike O'Rear; Trumpet — Reid McCoy, Andy Woodward, Mark Blumberg, Hillary Laybourne; Trombone — Tom Salagaj, Ken Spain, Russ Schultz, Phil Morgan; French Horn — Tony Cason, George Pokorski; Piano — Pete Gloria; Drums — Don Patterson; Bass — Ron Easley; Tuba — Jim Crossnoe.

3:30 — UNIVERSITY OF ILLINOIS DIXIE BAND — University of Illinois, Champaign, Illinois.

*Personnel:* Leader, Piano — Larry Dwyer; Trumpet — Ric Bendal; Clarinet — Jim Cuomo; Trombone — Rich Roush; Tuba — Dean Left; Banjo — Terry Pettijohn; Drums — Chuck Braugham.

4:10 — M.I.T. JAZZ FESTIVAL — Massachusetts Institute of Technology, Cambridge, Massachusetts.

*Personnel:* Leader — Herb Pomeroy; Reeds — John Halkyard, Timothy DeCook, Brian Good, Bill Hurd, Steve Shields; Trumpet and Flugelhorn — Fred Jacobs, George Scherer; Trumpet — Greg Olson, Thomas Gibson, Larry Stockmeyer; Trombone — Richie Orr, Pete Campoli, John Kiehl, Don Krasnik; French Horns — Bill Crossman, Bob Schmidt; Piano — Ned Lakin; Guitar — Fred Milder; Bass — Larry Cohen; Drums — Ken Madell.

4:40 — MARILYN WALTON, Vocalist — Elmhurst College, Elmhurst, Illinois.

*Personnel:* Piano — Leslie Maclean; Bass — Rick Tapio; Drums — Glenn Oliver.  
— ANNOUNCEMENT OF FINALIST BIG BANDS AND COMBO —

## PROGRAM

### SATURDAY EVENING

March 21, 7:30 p.m.

7:30 — FINALIST COMBO

7:55 — FINALIST COMBO

8:20 — FINALIST COMBO

8:45 — FINALIST BIG BAND

### INTERMISSION

9:20 — FINALIST BIG BAND

9:45 — FINALIST BIG BAND

10:10 — CJF HIGH SCHOOL WINNER

10:30 — PRESENTATION OF AWARDS

### MASTER OF CEREMONIES — WILLIS CONOVER



For the third consecutive year, The Collegiate Jazz Festival has the pleasure of presenting Mr. Willis Conover as its Master of Ceremonies.

Mr. Conover's contributions to the exposure of jazz both throughout the nation and overseas is overwhelming. Since 1955 he has broadcast American music around the world over the Voice of America. Both the White House Record Library Commission and the Advisory Music Panel for Jazz of the National Endowment for the Arts are chaired by Mr. Conover.

Mr. Conover is a member of the jazz committee of the State Department's Cultural Presentations Program, and Consultant of the John F. Kennedy Center for the Performing Arts; he will also be producing

and succeeding the Kennedy Center's collegiate jazz festival at the University of Maryland this coming May.

At one time Mr. Conover presented the outstanding big band called *The Orchestra* in Washington, D.C. He will be premiering a new rehearsal band at the Roosevelt Grill in New York on March 22 after leaving CJF. The most well known production our master of ceremonies has been involved with recently is the White House Salute to Duke Ellington, which he produced and emceed at the White House on April 29 of last year, Duke's birthday.

CJF is indeed proud to present one of the world's foremost jazz personalities as the Emcee of this year's festival.



## AWARDS FORMAT CHANGED

A major change in CJF's awards format has taken place this year. In an attempt to instill a higher educational and creative level at the festival and reduce its competitive nature, the CJF committee has eliminated the award for Best Overall Group, which for the past two years has been a trip to the Newport Jazz Festival. Under this new format, three groups will be chosen as finalists in each the Big Band and Combo categories; cash prizes of \$50 for combos and \$150 for big bands will be awarded to the finalist groups.

Before making the decision to eliminate the Best Overall Group and the Best Big Band and Combo awards, the CJF committee sent a questionnaire to judges, consultants, musicians, and band directors who have been connected with CJF in the past. The response was overwhelmingly in favor of eliminating these awards and reducing the competitive nature of the festival in general. The majority of those who responded felt that it was an unnecessary and nearly impossible task to choose one collegiate band as "the best." Most suggested placing the emphasis on individual awards, also that the judges be allowed to create categories and awards for groups and musicians deserving of special recognition outside the existing prize structure. Several individual awards have been added since last year, and, as in the past, the judges are free to alter and supplement the prize list as they see fit.

By reducing the competitiveness of the festival in this manner, CJF hopes to encourage greater freedom of artistic expression and place the emphasis of the festival on musicianship. Performance in the finals of this year's CJF will be an opportunity for displaying musical virtuosity without the pressure of added competition.

## ND REPRESENTED; HURD AND DWYER RETURN

Somehow it just didn't seem right that Notre Dame wasn't even represented at its very own festival. Something obviously had to

be done and six of Notre Dame's most talented musicians decided to do it. With Larry Beachler acting as father-image, moral guide, and general inspiration, they formed the Larry Beachler Sextet. Born a little more than a month ago, the group already seems to be reaching maturity. Its rapid development is not at all surprising when one considers the individual experience and talent of its members. John Prendergast, the group's bass player, is a member of N.D.'s favorite rock group, First Friday. John is hardly new to jazz, however; in fact, he spent a few weeks last summer meandering his way through Europe with the University of Illinois Jazz Band. Norm Zeller, a young man who can make a guitar do just about everything except belch, is another First Friday member who just sort of stumbled into Notre Dame's only jazz combo. Shortly after First Friday's album was released, Norm started jamming with John and the other guys, liked what he heard, and decided to stay.

Both of the assistant chairmen of this year's Jazz Festival are members of the Sextet: Nick Talarico plays piano, and John Buchanan, the group's organizer and arranger, plays trombone. John is the leader of The Magnificent Seven, a popular campus soul/rock group that has recently been invited to participate in Villanova's College Rock Festival, and he brings two others of The Seven with him to the Larry Beachler Sextet. Jack Leo is on alto sax, and as one member of the group so elegantly put it, "He's pretty good." Also from The Magnificent Seven is drummer Pete Szujewski. Last year Pete played along with John Buchanan in the Bill Hurd Quintet, a group that appeared in concert under the sponsorship of CJF several times. The Quintet was broken up last May, as John's last ditch efforts to red-shirt Bill Hurd and Larry Dwyer failed. Both have received their bachelor's degrees and moved on to graduate school. A joyous reunion seems likely though, since both will be performing in this year's CJF. Both have appeared in the festival in the past and both have won awards for their performances. Hurd, who won the Most Promising Sax award in 1966 when he was playing with the Notre

Dame Jazz Sextet, will be returning to the CJF with the M.I.T. big band and combo. Larry Dwyer played with the same group and took Best Trombone in both 1965 and 1966. This year he will be playing piano for The University of Illinois Dixie Band. For the first time in a long time, Notre Dame will be well represented in The Collegiate Jazz Festival. In both its students and its alumni, Notre Dame can boast some of the finest musical talent available at this year's CJF.

## PRE-FESTIVAL CONCERT: JAMEY AEBERSOLD

Jazz musician Jamey Aebersold will admit to being an instructor first and a performer second, but the enthusiastic audience that witnessed CJF's pre-festival concert last Sunday in Notre Dame's Memorial Library Auditorium is hard pressed to recognize any distinction. The concert included description of various jazz idioms and styles and illustrations by Aebersold's Quintet.

Aebersold, primarily an alto and soprano saxophonist, is a professor of music at Indiana University—New Albany extension and faculty member at two summer jazz clinics. He has recently released "A New Approach to Jazz Improvisation," a record course in jazz improvisation supplemented by an instruction book.

Jamey is no stranger to CJF fans. In 1963, he was voted best saxophonist, and in 1964 his septet received the award for best combo. Teaming with Jamey in this year's pre-festival concert were Tyrone Brown, a bassist from Philadelphia who has recorded with singer Billie Paul; Shelby Jones, a pianist and music major at Indiana University at Bloomington; Charlie Craig, a drummer from Louisville, Kentucky, whose background includes a stint with pop singer Brenda Lee, and Ken Sloane, a trumpeter and classmate of Shelby Jones at IU, who hails from Jamey's home town of New Albany, Indiana.

# Most Poll-Winning Jazz Composers license their music through BMI

NELSON, ZAPPA, LENNON, McCARTNEY, DAVIS, WILLIAMS, BLEY and

innumerable other composers who make jazz an expression of emotion and imagination have elected to license their music through BMI.

We pay tribute to them and to the many other poll-winning composers whose talent brings credit to us and to thousands of their fellow affiliated composers in all fields of music.

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

**BMI**  
BROADCAST MUSIC, INC.



## COMBOS

### THE LARRY BEACHLER SEXTET

The Larry Beachler Sextet is a hand-picked selection of players drawn from the hundreds of fine musicians in residence at this Sparta of the midwest. "Jack-a-Boy" Leo on alto sax and F-III's and "J.B." Buchanan on trombone and hober sack are a well-integrated front line backed up by Nick "Ming the Magnificent" Talarico on keyboards, and Concert Band, Norm "The Farmer" Zeller on guitar and hot Pepsis, "Wildman Jack" Prendergast on bass and Boystown, and Pete "Pud" Szujewski on drums, Bud and Flame. The common denominators which brought these six misfits together were (1) bewilderment over the conspicuous absence of a Notre Dame entry in recent years, and (2), a fervent love for the Golden Dome and all it represents. (Larry Beachler is on ubiquitous spirit and mysticism.)



### MIDWEST COLLECTIVE

Pianist/leader Shelby Janes and trumpeter Ken Sloane of *Midwest Collective* appeared here last week with the Jamey Aebersold Quintet in CJF's pre-festival concert. Janes appeared in the 1968 CJF with the Randy Sandke Sound Band, and he has recently cut a record for ESP with drummer Phil Johnson and tenor saxophonist Kim Hutchcroft. Other members of the group are Paul DeMartinis, alto, and Kyle Tullis, bass. All are students at the University of Indiana at Bloomington.

### HGJJK QUINTET

Four music majors and an economics major from Michigan State University makeup the HGJJK Quintet. This marks the first festival appearance for the group, although trumpet player Dan Jacobs was at CJF in 1968, when he won Best Trumpet. Other members are Michael Grace, bass, Jim Hartway, piano, Warrick Carter, drums, and Jerry Kalber, tenor sax. The Quintet has been playing in the Michigan area for about a year, and has made many appearances in conjunction with the Michigan State Lab Band.



### RICHIE ORR QUINTET

For the fourth consecutive year, a combo from M.I.T. is participating in the CJF. This marks the fourth appearance of leader Richie Orr, who plays trombone and alto horn. Ned Lugin, on piano, and Larry Cohen, on acoustic and electric bass, appeared with the group last year. Drummer Ken Madell has played twice before. Newest member is Bill Hurd, a 1969 graduate of Notre Dame, who plays alto and soprano saxophones and flute.





## COMBOS



### UNIVERSITY OF ILLINOIS DIXIE BAND

This is the first appearance of the Illinois Dixie Band at the C.J.F. Formed in the Fall of 1968 to play concerts during the Illinois Jazz Band's tour of Europe, the Dixie Band has since played in concert at the University of Illinois Assembly Hall, and, in late 1969, went on a tour of the Soviet Union. Although the members of the group have interests in many aspects of jazz, contemporary and classical music, their performances retain the spirit of early jazz. Included in their repertoire are swing tunes of the 1930's, as well as arrangements used by the Louis Armstrong Hot Five and Hot Seven groups of the late 1920's.

### TOMMY LEE QUARTET

The Tommy Lee Quartet has been together for two years and are making their first appearance at the C.J.F. They have performed on the campus of the University of Pittsburgh, and at the Villanova Collegiate Jazz Festival. Don Deapolis, the group's composer-arranger-pianist, has performed with Eric Kloss, and has cut a record with saxophonist Nathan Davis, Pitt's Jazz Director. Other members of the group include leader Tommy Lee on flute, Tony Fountain on drums, and the only member of the group not from the University of Pittsburgh, Virgil Walters, from Carnegie Mellon University, on electric bass.



### GRAFITTI

Dave Pavolka, leader and trombonist for *Grafitti*, has been chosen "best trombonist" at C.J.F. for the past three years. He appeared last year with the B.S.U.I.S. Quintet, along with Wayne Darling (best bass, C.J.F. '69), and Bill Isern, piano, both of whom play with *Grafitti* this year. Other members of the group are Floyd Darling, valve trombone, Bob Hores, tenor and soprano sax, and Dave Parkinson, drums. The members of *Grafitti* are spread out among several midwest schools: Ball State U. of Illinois, Drake U., U. of Indiana and Eastern Illinois U. They met playing gigs and sessions with each other but they have never appeared together as a group.



### THE NEW JAZZ SEXTET

The New Jazz Sextet has been playing on the campus of the U. of Missouri and in the town of Columbia since 1967. Last year the group, as a septet, placed second in the finals of the Intercollegiate Music Festival at St. Louis. The group is composed of Don Kinnison, piano, Bill Noll, sax and flute, Fred Baugh, tenor sax and flute, Jim Hackman, bass and cello, Rich Oberto, drums, and R. G. Holmes, who plays trumpet and flugelhorn and is the group's leader. Four of the Sextet are members of the U. of Missouri Studio Band; all are music majors except for Holmes and Baugh, who are English majors.



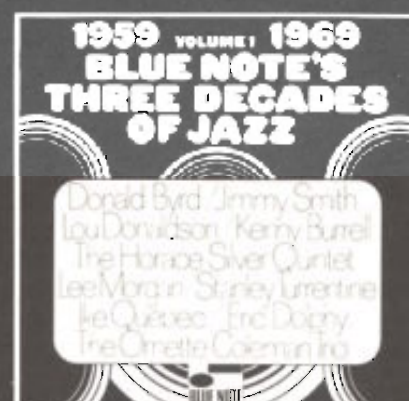




(2 Record Set) BST-89902



(2 Record Set) BST-89903



(2 Record Set) BST-89904



BST-84321



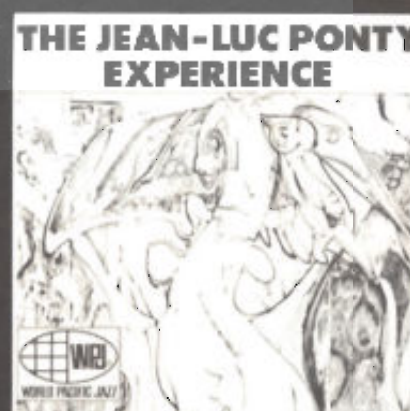
BST-84326



BST-84328



ST-20165



ST-20168



ST-20169



SS-18062



SS-18064

...AND ALL THAT JAZZ!



Liberty/UA, Inc.  
An Entertainment Service of  
Transamerica Corporation

## Prizes

### Collegiate Jazz Festival 1970

Finalist Big Bands	— \$150.00 Cash Awards CJF Plaques
Finalist Combos	— \$50.00 Cash Awards CJF Plaques
Outstanding Instrumentalist	— CJF Trophy
Best Saxophone Soloist	— King Saxophone, donated by King CJF Plaque
Best Trombone Soloist	— Bolero Trombone, donated by Selmer CJF Plaque
Best Trumpet Soloist	— Getzen Flugelhorn, donated by Getzen CJF Plaque
Best Flute Soloist	— Gemeinhardt Flute, donated by Gemeinhardt CJF Plaque
Best Guitarist	— Gibson Electric Guitar and Case, donated by Gibson CJF Plaque
Best Pianist	— Garrard Turntable, donated by Garrard CJF Plaque
Best Drummer(s)	— Ludwig Drum Set, donated by Ludwig Zildjian Cymbals, donated by Zildjian CJF Plaques
Best Composer-Arranger	— Selmer Trophy
Best Miscellaneous Instrumentalist	— Plaque, donated by Conn
Best Bass Player	— CJF Plaque
Best High School Band	— Selmer Award of Excellence for Jazz Performance Selmer Porta-Desks
Superior High School Bands	— CJF Plaques





**You've got a lot to live.  
Pepsi's got a lot to give.**

**strawinsky. still.  
stills.**

WE DO MORE THAN THE CLASSICAL CLASSICS.

FOR THE FINEST IN ROCK, FOLK, AND JAZZ, TRY US ANY NIGHT AT MIDNIGHT.

**wsnd-fm 88.9 mhz**



# **HERE IS THE JAZZ AUDIENCE**

By RICHARD BIZOT

At last year's CJF Symposium the panel was pondering the question, "Where Is the Jazz Audience?" "Pondering" is too stuffy a word to apply to the collective and public reflections of such non-stuffy men as Clark Terry, Gary McFarland, Ernie Wilkins, and Dan Morgenstern — but let it pass.

[Incidentally, if you haven't been going to the Thursday night symposiums (symposia?), you ought to. It's your best chance to meet and talk with the judges at each year's CJF.]

Anyway, the thing was moving right along — the audience had got into a pretty good rap with the panel — and somebody in the audience had just intoned the time-honored lament: "Between one CJF and the next, we're starved for jazz around here. And blah, blah, blah."

[Right (I remember thinking); depressingly true. So we'll all observe a moment of silent gloom and then in a minute we'll talk about something else. Because there is no solution to that problem; this is South Bend, Indiana after all. We're lucky we even have the CJF. And blah (I thought), blah, blah.]

Wrong. Before the gloom had a chance to get comfortable, it was dispersed by the evangelizing voice of Clark Terry. He was bitching at us and encouraging us at the same time. "Don't just sit there and complain," he said; "you've got to go out and do it yourself. You've got to get yourselves together and bring the music in." He told us about the Left Bank Jazz Society in Balti-

DR. RICHARD BIZOT, of Notre Dame's English Department, is the faculty advisor to CJF and a member of the Michiana Friends of Jazz.

more and groups like that.

[Sure, Clark, but this ain't no Baltimore.]

"Look," he said, "you get your group going, and I'll come out and play your first gig. For free."

That was the spark; it kindled a few of us, at least. Couple of weeks after the CJF we called a meeting; maybe a dozen showed up. In another month or so we put on our first concert — the Bill Hurd Quintet — and things were underway. We called the group Michiana Friends of Jazz.

In August Clark made good on his promise: flew in from Denver late on a Saturday afternoon, exhausted; caught an hour's sleep; then blew up a storm for some 500 delighted customers at the South Bend campus of Indiana University. To be perfectly honest about it, Clark did *not* play for free. In order to avoid hassle with the union we had to pay him scale. It was a funny feeling writing a check to Clark Terry for \$27.33.



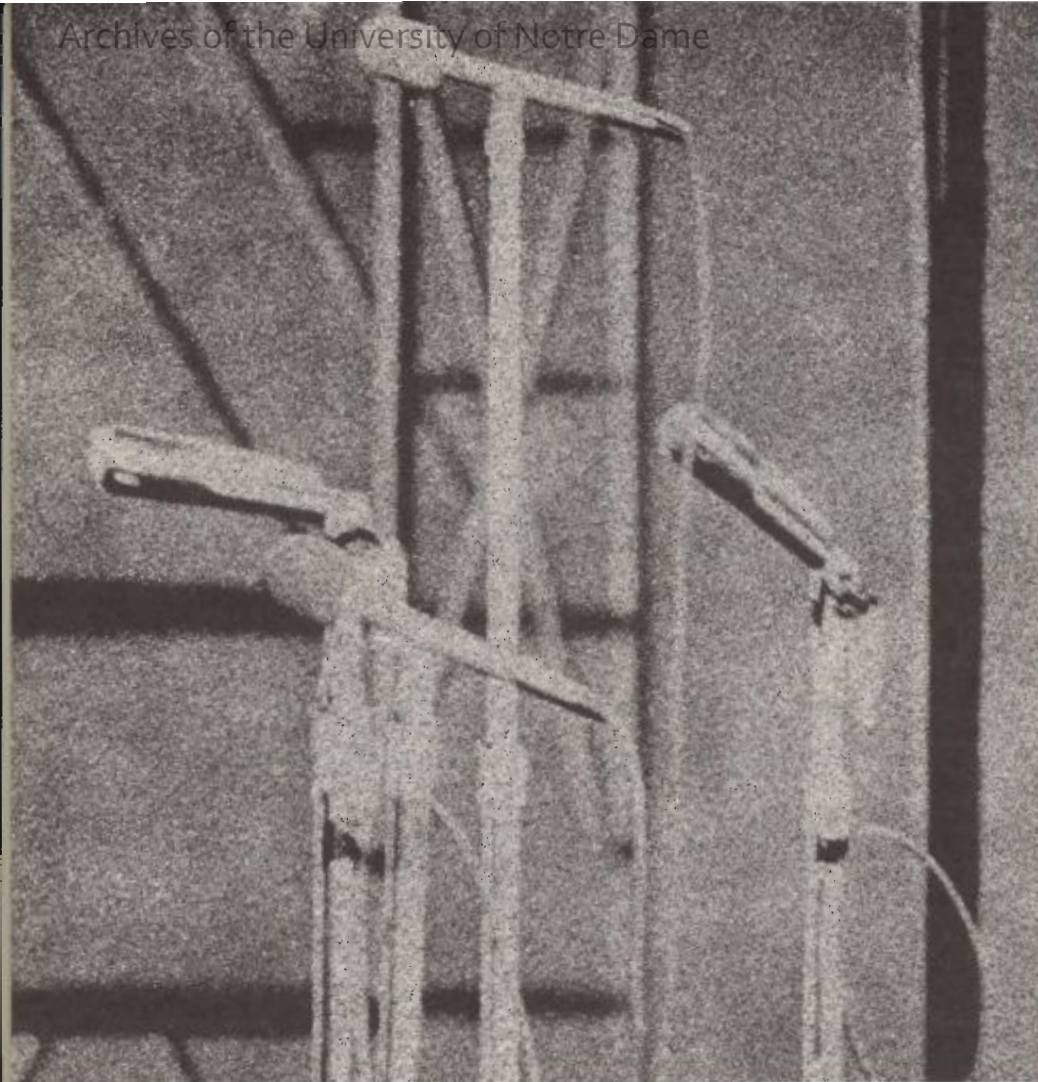
And it was very pleasant to look at the bank balance left over after the concert. That gave MFJ the cushion it needed to be able to book future concerts. So it was Clark who set the spark and then it was Clark who blew the spark into a flame.

Since then Michiana Friends of Jazz has hosted two more concerts: the Elvin Jones Trio and the Harold Land-Bobby Hutchinson Quintet, the former at Notre Dame's Washington Hall in November, the latter back at USB in February. And as we've gone along we've been steadily picking up members — we're up to about 70 or 75, now, and looking for more.

And we're not simply in the business of putting on concerts, though that's certainly the most visible of the things we've been up to. We've also set up a sort of informal communications network, so that our members will be kept aware of whatever jazz happens to wander into the area, whether it be Buddy Rich in Niles, Michigan, the University of Illinois big band at Kalamazoo, Woody Herman in South Bend, or whatever. We've given active and tangible support to CJF's promotional efforts. And we're anxious to support jazz at the high school level (were you aware, for example, of the fine things that Randy Brugh is doing with his students at Penn High School in Mishawaka?).

So that, as they say, is where we're at. Maybe you ought to be there to. Check our ads elsewhere in this program (pages 9 and 37); stop by to see us at the Michiana Friends of Jazz information booth near the entrance to Stephan Center. Oh — and if you see Clark Terry, tell him thanks for us.





## CJF IN RETROSPECT

Looking back at the humble but brave happening in the fieldhouse in 1959 that was the first CJF, and comparing it to the elaborate production that is CJF today, it seems we've come a long way. And with the knack for survival that CJF has shown over the last twelve years, it should keep kicking for many more.

As CJF's fame spreads far and wide (Voice of America is recording this year's festival to broadcast internationally), so do its participants hail from one end of the country to another. This year's groups alone come from ten different states, and those from past CJF's have represented everywhere from Arkansas to Oregon to New Hampshire — 26 states in all. Just a few of the CJF "alumni" who have gone on to play professionally are: Jamey Aebersold (whose quintet provided our pre-festival concert this year), Ladd McIntosh, Mike and Randy Brecker (who performed here a

few weeks ago in the group "Dreams"), Lee Schipper, and Randy Sandke. Although numerous college jazz festivals have sprung up since the 1959 CJF — some faltering, others folding — none have met with such overwhelming success as Notre Dame's.

Speaking of the past, it has been good in many other ways. Our judges (listed below) have been some of the finest and most respected jazz musicians, composers, educators and critics known. The State Department has sent representatives here searching for talent for foreign tours, and has chosen our outstanding group for this purpose for the last four years. Time magazine has called us the "biggest college bash of them all." With such encouragement and support as CJF has met in the last twelve years, we anticipate continuing to present our audiences for many years to come with the best that the college jazz has to offer.

## CJF JUDGES

- 1959—Art Van Damme, Charles Suber, Robert Trendler, Frank Holzfeind.
- 1960—Frank Holzfeind, Robert Share, Charles Suber, Willis Conover, Stan Kenton.
- 1961—Johnny Richards, George Russell, Robert Share, Charles Suber.
- 1962—Don DeMichael, Quincy Jones, Henry Mancini, Robert Share, Charles Suber.
- 1963—Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber.
- 1964—Julian Adderley, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber.
- 1965—Clark Terry, Paul Horn, Robert Share, Charles Suber, Arif Mardin.
- 1966—Don DeMichael, Quincy Jones, Robert Share, Charles Suber, Billy Taylor.
- 1967—Lalo Schifrin, Herbie Hancock, Don DeMichael, Robert Share, William Russo, Donald Byrd.
- 1968—Freddie Hubbard, Dan Morgenstern, Gerald Wilson, Oliver Nelson, Robert Share, Ray Brown.
- 1969—Clark Terry, Ernie Wilkins, Dan Morgenstern, Gary McFarland, Sonny Stitt.

## STAGE BAND MOVEMENT

(Cont'd from page 19)

struction, from attending festivals, clinics, conventions, and concerts given by the better school and professional jazz bands. Profitable exchanges of ideas and arrangements will keep the stage band program from stagnating, keep it alive and growing.

The stage band movement is no longer a novelty, it is a truly educational force in music. And, although it is almost a cliché, jazz is a very American art form. Jazz has its foot in the door in this country's music education system, and I don't think it will be another fifty years before a jazz band is an essential part of every school's music program.

# CJF HIGH SCHOOL CONTEST ... FOURTH YEAR RUNNING

By BOB BEST

The year 1970 marks the 12th anniversary of the Collegiate Jazz Festival. Naturally, much evolution has taken place since its inception. Perhaps the most important development of all has been the addition of the HIGH SCHOOL STAGE BAND CONTEST.

For a number of years students, businessmen, and educators connected with the CJF felt that a program for high school students would provide a perfect complement to the existing structure. After all, education is one of the chief aims of the Festival, and why limit it just to the college student? So, through the efforts of men like Reverend George Wiskirchen, c.s.c., Mr. James Herendeen of H. & A. Selmer, Inc., and students Paul Schlaver and Gregory Mullen, the High School division of the CJF became a reality in 1967.

Mullen chaired that first contest which was held in Washington Hall on the Notre Dame Campus. Eighteen bands participated and the Lincoln High School "Variations" were named the "BEST OF SHOW." Father Wiskirchen, Director of "The Melodons" from Notre Dame High School, Niles, Illinois, and also a noted columnist for Down Beat magazine, held a clinic after the contest. This has continued to be a popular feature of the program.

I'm sure you've heard it said before, but this year's version does truly promise to be the best edition yet. Howard Hoffman, Drum Major of the Notre Dame Band, and David Wehrer, also a member of the Band of the Fighting Irish, are the co-chairmen for the 1970 contest. Mr. James S. Phillips, Assistant Director of Bands, University of Notre Dame, and Mr. Donald Tolosko, Director of Bands, Notre

Dame High School, Niles, Illinois will be two of this year's judges. Father Wiskirchen will once again serve as Chairman of Judges in addition to holding the traditional clinic. This year for the first time another clinic will be held during the morning session by one of the judges from the CJF panel.

Thirteen of Indiana's finest high school stage bands are scheduled to perform, including:

- Ben Davis High School Stage Band  
Indianapolis
- Bishop Dwenger Stage Band  
Fort Wayne
- Crown Point High School Jazz Ensemble  
Crown Point
- Danville Community High School Jazz Band  
Danville
- Elmhurst High School Stage Band  
Fort Wayne
- Garfield "Purple Eagle" Stage Band  
Terre Haute
- Hobart High School Ensemble  
Hobart
- Lincoln High School "Variations" Vincennes
- Maconaquah High School Stage Band  
Bunker Hill
- New Prairie High School Stage Band  
New Carlisle
- North Central High School Stage Band  
Indianapolis
- Penn High School Jazz Band  
Mishawaka
- Warren Central "Big Chief" Stage Band  
Indianapolis

The Lincoln High School "Variations" have finished first in the previous three contests and hope to make the "4th time another charm." Each band will appear for a 20-minute period between 9 A.M. and 5 P.M. on Saturday. At least two numbers must be performed — one of which must be a slow tune. The High School musicians are judged on much the same basis as their college counterparts — blend and balance, interpretation, precision, soloists, rhythm, and intonation. As usual, the winner of the competition will have the honor of playing at the finals performance of the CJF on Saturday evening. This band will also receive a trophy and a set of Selmer Porta-Desks, compliments of H. & A. Selmer, Inc., Elkhart, Indiana.

The High School Stage Band Contest has become an integral and exciting portion of the Collegiate Jazz Festival. Why not plan on putting Washington Hall on Saturday's music agenda?





# JUDGES CRITERIA

(Each category rated on a 1-5 point basis)

## BIG BANDS

Blend and Balance  
Interpretation  
Precision  
Soloists  
Rhythm  
Ensemble  
Dynamic  
Music  
Intonation

## COMBOS

General Musicianship  
Over-All Creativity  
Soloists  
Rhythm Section  
Ensemble


Compliments of

WNDU-TV

WNDU-AM, FM RADIO

THE  
NOTRE DAME  
STATIONS

**Two Harmony Sweethearts**  
The Luxury Guitars with the Prestige Sound



TRY THEM AT YOUR MUSIC STORE

Loaded with electronic goodies that top professionals demand

Harmony acoustics with the built-in sounds that rev-up your playing & singing

THE *Harmony* COMPANY

SEND COUPON NOW FOR YOUR CATALOG

THE HARMONY COMPANY  
4009 South Kolin Avenue • Chicago, Ill. 60632

NAME \_\_\_\_\_ AGE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

NAME OF YOUR FAVORITE MUSIC STORE \_\_\_\_\_

STORE ADDRESS AND CITY \_\_\_\_\_ PHONE \_\_\_\_\_

things go better with Coke



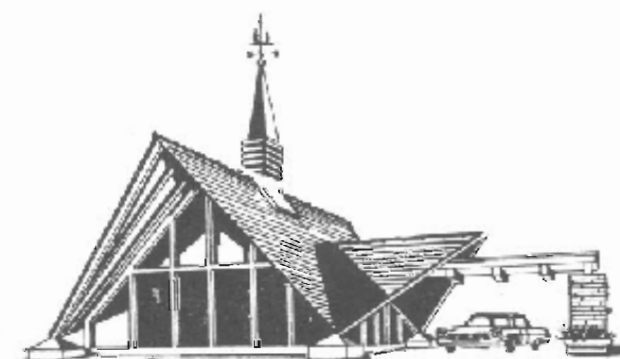
Drink Coca-Cola

BOTTLED UNDER AUTHORITY OF THE COCA-COLA COMPANY BY  
THE COCA-COLA BOTTLING COMPANY OF SOUTH BEND, INC.

Welcome to the  
Restful Comfort of

## HOWARD JOHNSON'S MOTOR LODGE

52939 U.S. 31, No., South Bend, Indiana 46637  
Telephone: 272-1500



Len Davis, Manager

## MJ MICHIANA FRIENDS OF JAZZ

You are cordially invited to Join MICHIANA FRIENDS OF JAZZ, a non-profit organization dedicated to the promotion of live jazz in the Michiana area. In less than a year of operation, we have run four highly successful concerts and helped promote jazz in many other ways — including active promotion of the CJF. (See the article on page 33 for a full account of what we've done and plan to do.) If you have an interest in jazz — and that's presumably why you're at the CJF — then you belong with us. Our members are from all age groups and from all walks of life. They come from all over Northern Indiana (e.g., Elkhart, Terre Haute, Fort Wayne, Michigan City, South Bend) and Southern Michigan.

JOIN NOW!

Fill out the application blank and leave it at the MFJ information booth, or mail to MICHIANA FRIENDS OF JAZZ, BOX 531, SOUTH BEND, INDIANA 46624.

I wish to join Michiana Friends of Jazz as a:

- ☐ Patron (minimum of \$10 per year)  
☐ Regular Member (\$3 per year)  
☐ High School Member (\$1 per year)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

☐ My check for \$\_\_\_\_\_ is attached.

☐ Please bill me in the amount of \$\_\_\_\_\_.

(Make checks payable to "Michiana Friends of Jazz")





# Grabber

Once the grabber grabs hold, it never lets go.

The grabber (it's called Swiv-o-matic) is a ball-and-socket attachment that gives the professional and student drummer more time to play and less time to fuss.

It lets the drummer adjust his cymbals and tom-toms to any angle, height or direction in a matter of seconds. Swiv-o-matic hi-hats and foot pedals adjust to his most natural and comfortable playing position.

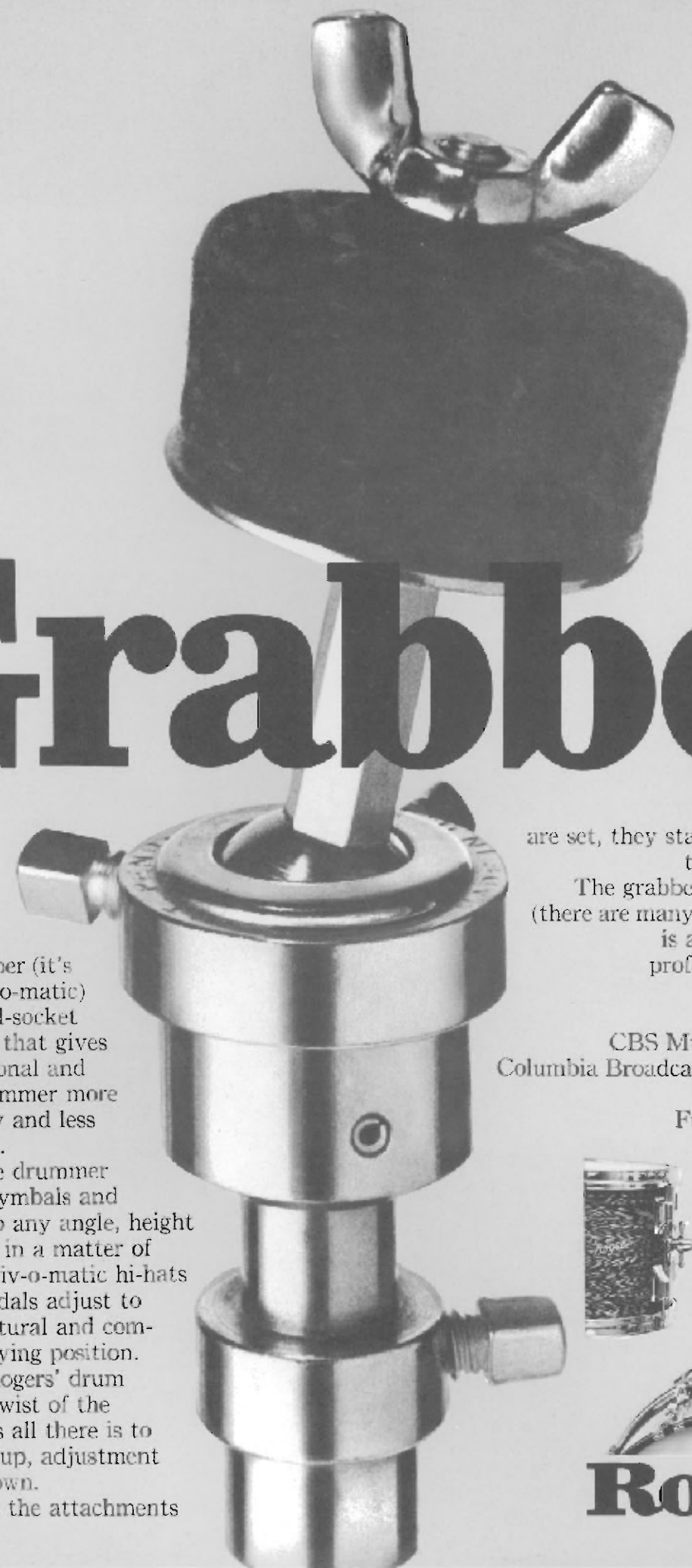
With a Rogers' drum key and a twist of the wrist, that's all there is to it. Fast set-up, adjustment and take-down.

And once the attachments

are set, they stay set. No slipping, turning or twisting.

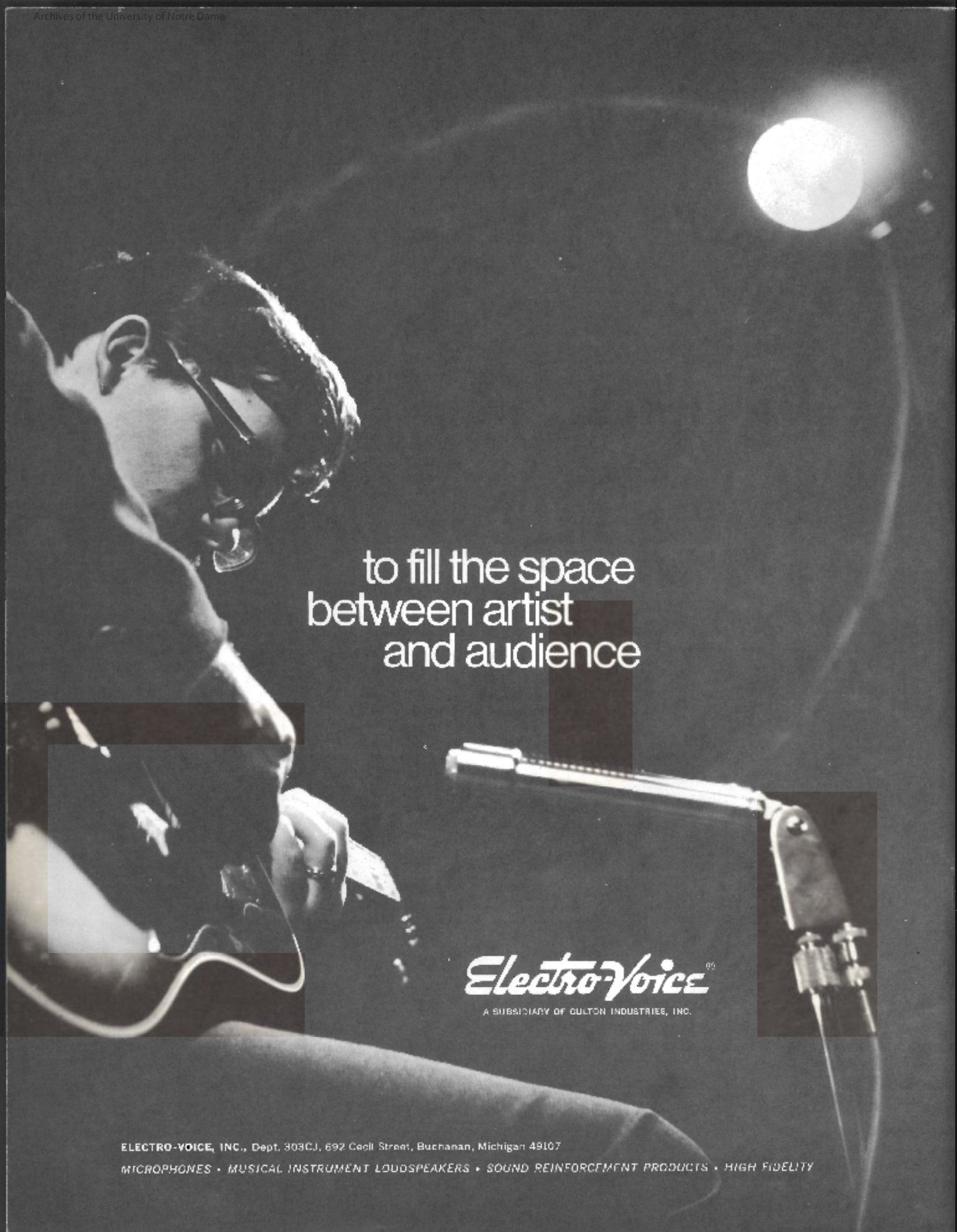
The grabber is but one reason (there are many more) why Rogers is a top choice among professional drummers.

Rogers Drums,  
CBS Musical Instruments,  
Columbia Broadcasting System, Inc.,  
1300 E. Valencia,  
Fullerton, Ca. 92631



## Rogers





to fill the space  
between artist  
and audience

*Electro-Voice*<sup>®</sup>

A SUBSIDIARY OF CULTON INDUSTRIES, INC.

ELECTRO-VOICE, INC., Dept. 303CJ, 692 Cecil Street, Buchanan, Michigan 49107

MICROPHONES • MUSICAL INSTRUMENT LOUDSPEAKERS • SOUND REINFORCEMENT PRODUCTS • HIGH FIDELITY