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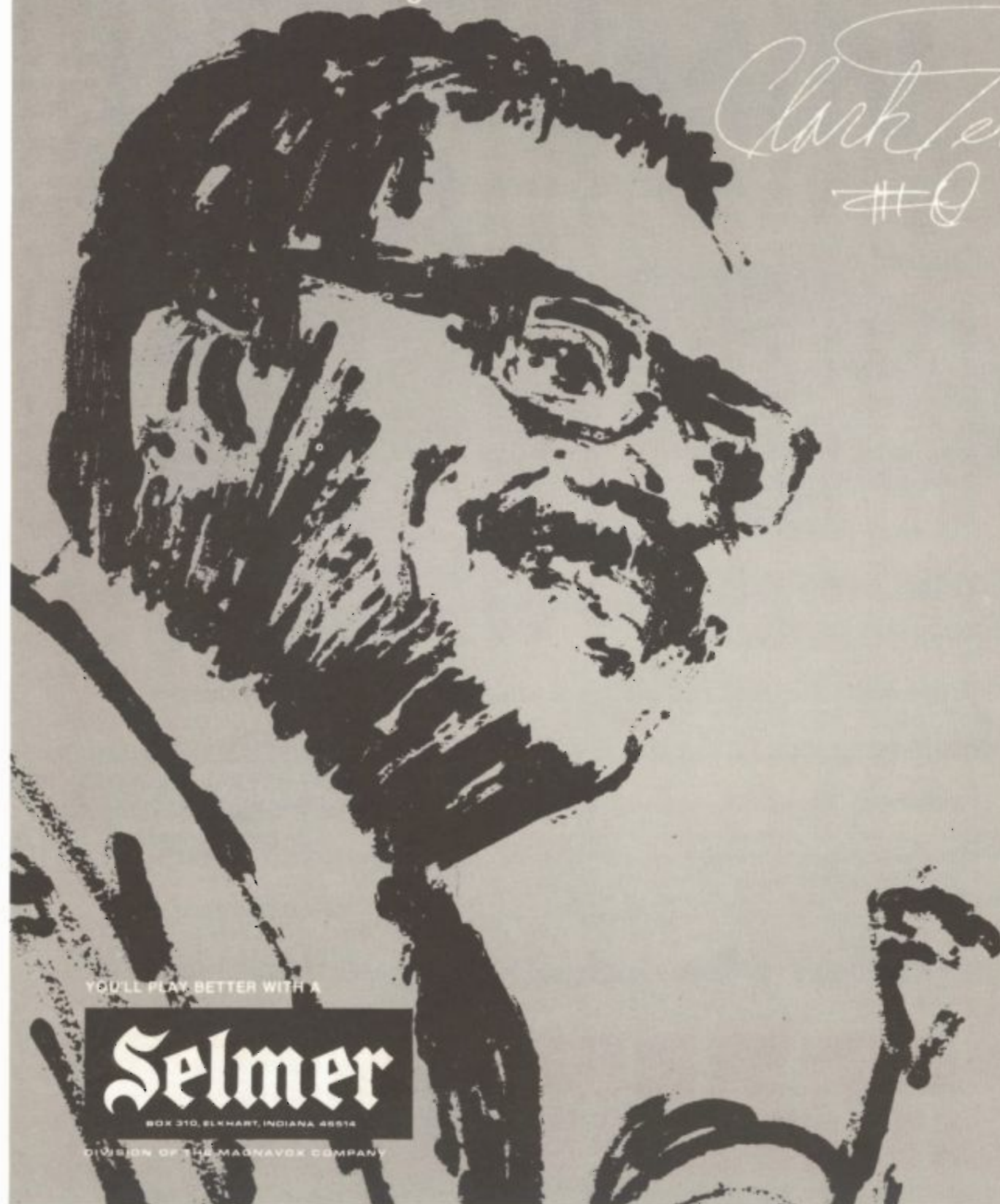
1973
NOTRE DAME
COLLEGIATE JAZZ FESTIVAL

APRIL 12, 13 & 14

Chairman	Bob Syburg
Advertisements	Roger Foley
Applications & Accommodations	Chuck Leader
Artist	Barbara Simonds
Black Studies Director	Granville Cleveland
Cultural Arts Commissioner	Roche Schulfer
Faculty Advisor	James S. Phillips
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fifteen years

It is easy for one so young to think fifteen years is an eternity. I was six and probably in bed when the first "cool" tones of the Midwest Collegiate Jazz Festival echoed through the rafters and across the dirt floors of the old Fieldhouse. Dwight Eisenhower was in the White House, Fisher Hall was the new building on campus, Vietnam was known only to philatilists and political analyzers, Sputnik was still a wonder, 'Digger' Phelps was in high school, but jazz had come to Notre Dame. It is here to stay.

The changes have been many; the results satisfying. Ever since I first came to CJF, as a senior in high school in 1969 (to the amazement of my friends I guessed all six semi-final winners: Illinois, Northern Iowa, Case Western Reserve, Andy Goodrich Quintet, Ron DeWar Quartet, Ron Elliston-Jeff Foote-Cecil Bridgewater Quintet—if you remember) we have taken different paths. No more Best Big Band, no Best Combo, no finals, student composition award, guest bands, the Bizot trophy, the NEA, benefit concerts, symposia, the Collegiate Jazz Festival Collection are among the more obvious deletions and innovations. And the patterns of change and renewal will continue as CJF leads the way in the experience of jazz on the college campus.

At this juncture, fifteen years into our history, it seems appropriate to pause and mention not only some of the people who have made this year's anniversary celebration possible, but the people whose time and talent made the fifteen years we celebrate now happen, one at a time.

Thanks to this year's diverse and talented judges' panel, Dan Morgenstern, Alvin Batiste, Gil Evans, Joe Farrell, Hubert Laws, Jimmy Owens and Roy Haynes, and to our master of ceremonies Willis Conover, who all generously donate their time and experience.

A special note of appreciation to Bill Raventos and Bill Sutherland and all the people of Electro-Voice, Inc. who each year conquer the bizarre acoustics of Stepan Center; to Selmer, Chicago Musical Instrument, Conn, King, Avedis-Zildjian and all our prize donors; also to Jim Phillips, Rev. George Wischenben and all the friends, advisors, and aides that have made the preparations for CJF's past and present so much easier: Dan Morgenstern, Ellis, Byron, Leighton Hull, Dr. Mayben Herring, Granvill Cleveland, Aynsley Dunbar, Roche Schuler, Dick Bizot, Charles Suber, Bob Ackerman, Ruth DePaese, Ziggy, Indiana Bell, Alice Rupert, Gates, and all the past chairpersons and judges listed in these pages and many more. Thanks of a special order to the National Endowment for the Arts for their grant to CJF and to the staff of CJF XV who have done another outstanding job.

But once again our gratitude to our expanding audience and the talented young musicians without whom fifteen years would have indeed been an eternity.

BOB SYBURG
Chairman, CJF XV



Chuck Leader, Barb Simonds, Damian Leader, Bob Syburg, Ellen Syburg, Ken Lee, Jim Phillips, Mario Avalos, Tom Roche.

through the glass brightly



a fifteenth anniversary



1973 high school jazz band contest

by jim hynes

On Saturday, April 14, 1973, the Collegiate Festival is sponsoring CJF's HIGH SCHOOL JAZZ BAND CONTEST. This contest, now in its seventh year of annual competition, is a special feature of the Festival. Select high school bands perform in a day-long contest, 9 'til 5, in Washington Hall. Each band is allowed twenty minutes of performance time in which two pieces must be presented. One of these pieces must be from a list of required numbers selected by the contest committee. Bands are judged on much the same criteria as the college groups; rhythmic accuracy, dynamics, balance, interpretation, etc.; the group that is rated highest receives the "Best of the Show." Concomitant to this award is the opportunity for this winning group to perform at the final session of the CJF Saturday night in Stepan Center. A trophy is presented to the winner while the top four runner-ups receive plaques. All of these awards are donated by the H. A. Selmer Company, Elkhart, Indiana. As a special attraction this year's contest is presenting Father Wiskirchen's Notre Dame Jazz Band Combo to conduct a clinic for the high school musicians following the aft-

ernoon competition. This will begin at approximately 4:30 p.m.

The bands participating this year come from different areas of Indiana, with one band travelling all the way from Buffalo, New York to compete. Last year's winners, the jazz band from Crown Point High School of Crown Point, Indiana is back to try for another Best of the Show rating. Another previous winner in attendance is Elmhurst High School of Fort Wayne; joining them from Fort Wayne is North Side High School. There are four bands from Indianapolis competing: Lawrence Central, Warren Central, Pike, and Northwest high schools. Returning competitors include, in addition to the above: Highland High School, Wendell Wilkie High School (of Elwood), and John Adams (of South Bend). New participants include: Anderson High School (of Anderson), Goshen High School, Hobart High School, LaVille High School, and the Lab Band of St. Joseph's Collegiate Institute from Buffalo, New York. These fifteen groups and their directors are giving high school students a valuable education through experience in the jazz medium.

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prizes cjf '73

Outstanding Performance
(Big Band or Combo)

— \$100 Cash Awards
CJF Plaques

Outstanding Instrumentalist

— Richard B. Bizot Trophy
CJF Plaque

Best Reed Soloist

— Octo-Voice and Vari-Level Pick-up
donated by King

Best Trumpet Soloist

— Model E10 Olds Custom Trumpet
donated by Chicago Musical Instruments

Best Flute Soloist

— CJF Plaque

Best Guitarist

— RG 90-410 guitar amp.
donated by Randall

Best Pianist

— Model F10 Folk Guitar
donated by Conn

Best Drummer(s)

— Drum set by Ludwig; Cymbals donated by
Zildjian

Best Composer-Arranger
(if awarded)

— \$100 — Big Band
\$ 50 — Combo

Best Trombone Soloist

— CJF Plaque

Best Bass Player

— Model C10 Classic Guitar
donated by Conn

Best Miscellaneous Instrumentalist — CJF Plaque

Best High School Band

— \$100 Cash Award; Selmer Trophy; Porta-Desks
donated by Selmer



cjb '73 staff

Bob Syburg is a senior from South Bend, Indiana majoring in American Studies, Black Studies and African Studies. He has been associated with CJB for four years, first as stage manager, then producer and for the last two festivals as chairman. Bob hopes to apply his sensitive knowledge of jazz and the arts to loading freight in the near future.



Roger Foley, CJB '72 photographer, retained that position this year and also was in charge of advertising. Roger is a senior art major from Allendale, New Jersey.

Charles Leader is a veteran CJB staff member. In 1971, Chuck was the stage manager, last year he was producer and this year is the applications chairman for CJB. Chuck is a senior general program major from South Bend, Ind.

CJB '73's artist, Barb Simonds, is a freshman fine arts major from South Bend, Ind.

Senior electrical engineering major Mario Avalos is chairman of this year's High School Jazz Band Contest as he was in 1972. Mario's home is Pueblo, Colo.



This year's prizes chairman, Kenneth Lee, is from Shreveport, La. He is a sophomore majoring in business administration. Ken is slated to be chairman of CJB in '74.

Damian Leader, producer for CJB '73, is a freshman history major from South Bend, Ind.

Another native of South Bend, Ellen Syburg is program chairman for CJB '73. She is a freshman American Studies major.

Senior Tom Roche is new to the CJB staff this year. The American Studies major is in charge of publicity for CJB '73 and comes from Spring Lake, N.J.



CJB MASTER OF CEREMONIES: MR. WILLIS CONOVER

For the fifth consecutive year, The Collegiate Jazz Festival is privileged to present as its Master of Ceremonies one of the world's most renowned jazz figures, Mr. Willis Conover.

Mr. Conover is probably the best known jazz radio personality in the world. For the past fifteen years, his voice has been carried all over the world as part of a highly suc-

cessful jazz program over Voice of America. This show is so popular with the people of other countries that Conover has several fan clubs, and he is always given a diplomatic reception on his foreign tours. In addition to the work he does for Voice of America, Conover also conducts the Voices of VISTA radio program, which is heard on over 2,000 radio stations across the United States. He has also had regular radio shows on CBS, and he is a much sought-after critic, emcee and lecturer. He has many articles on jazz and record liner-notes to his credit.

Among the many jazz productions that Mr. Conover has presented is the presentation of *The Orchestra*, led by Joe Timer, in Washington, D.C. in 1951. More recently, he has been involved with the White House Salute to Duke Ellington in 1970. He has served as a member of the board of directors of the Newport Jazz Festival, and he has been called on to emcee the festival many times.

CJB is very pleased to present Mr. Conover as Emcee for this year's festival.

JAMES S. PHILLIPS: CJB's NEW FACULTY ADVISOR

James Phillips is presently Associate Director of Bands and Assistant Professor of Music at the University of Notre Dame. His duties include woodwind instruction; football show organization, charting and field drill. He is associate conductor of the Concert Band.

Mr. Phillips has represented the department and the University on a number of committees dealing with the problems of music education on local and state levels. He has adjudicated at Solo-Ensemble, Concert Band, Marching Band and

Jazz festivals in Michigan, Indiana, Illinois and West Virginia. He has had a variety of practical playing experience including concert band, marching band, symphony orchestra and jazz band.

Mr. Phillips received his undergraduate degree in music at Notre

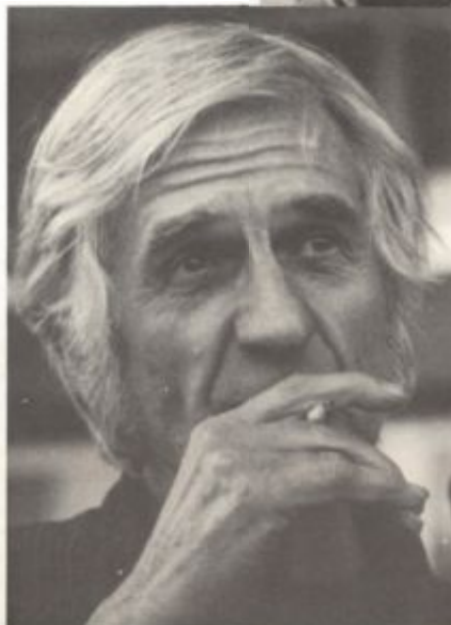


Dame in 1956 and his masters in music education in 1961 also at Notre Dame. He is currently working on his Ph.D. at Northwestern University.

This is the first of hopefully many years of Mr. Phillips' association with CJB.



cjf



judges



Alvin Batiste

Alvin Batiste's career in music has enabled him to become distinguished in many facets of the art. He designed the Jazz Studies curriculum at Southern University, Baton Rouge, Louisiana, and is Artist-in-Residence for the New Orleans public schools. Presently he is developing a multiethnic music curriculum with jazz as a focal point for the National Foundation for the Humanities. Mr. Batiste's articles on jazz have been published by many periodicals around the country. He studied clarinet with Olando Tognozzi and Paul Dirksmeyer and composition with Kenneth Klaus and Roger Dickerson. He recently recorded with Cannonball Adderley on Capitol records and can also be heard on Jazzstronauts Records. He is presently number five in the Playboy Musicians International Jazz Poll in the clarinet category and his compositions include works for orchestra, chamber groups, jazz ensemble, concert band, marching band and voice.

Joe Farrell

Joe Farrell, known in jazz circles as a "reed man," 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.

One of his latest and best being "Outback" with Elvin Jones, Buster Williams and Chick Corea. Mr. Farrell was a judge at CJF in 1970.

Jimmy Owens

Jimmy Owens, trumpeter, composer, arranger, educator, lecturer and music education consultant was born in New York City in 1943. He studied composition with Harry Brant; trumpeter with Donald Byrd and Carmine Caruso. He is presently enrolled in the doctoral program of the University of Massachusetts majoring in education and aesthetics. The various positions he holds include membership on the Board of Governors of the New York Chapter of the National Academy of Recording Arts and Sciences, member of the Music Panel for the National Endowment for the Arts. He is one of the founders of the Collective Black Artists, an organization founded in 1970 to better inform and educate both the listening audience and the performing artists about jazz, its history and business aspects.

During his career he has performed in bands led by, among other, Lionel Hampton, Charles Mingus, Slide Hampton and Herbie Mann. For the last four years he has led the Jimmy Owens "Quartet Plus One" doing concerts in schools at all levels. He has toured Europe and Japan and played in various festivals all over the world including: Monterey Jazz Festival, Newport Jazz Festival, Berlin, Helsinki and many more.

Roy Haynes

Roy Haynes has played with just about everyone since he left his native Boston in the mid-1940's. He was in Miles Davis' original group in 1949 and has also backed up John Coltrane, Stan Getz, Gary Burton and many others. He has toured all over the world including five visits to Japan. He says, "I've learned something from everyone I've played with." And it shows as he has worked himself into the top ranks of jazz drummers.

Gil Evans

Gil Evans' long career in music has been endlessly varied and exciting to all who have watched it. From teaching, composing, recording and conducting with others to recording on his own he has long been in the forefront of the jazz world. In 1961 he won a Grammy Award for his "Sketches of Spain" album with Miles Davis. 1968 brought him a Guggenheim Grant for music composition. His orchestras have toured Europe and Japan and he has appeared in festivals and concerts both nationally and internationally that are far too numerous to mention. In 1972 he was named a Founding Artist for the John F. Kennedy Center for the Performing Arts.

Dan Morgenstern

Dan Morgenstern, editor-in-chief of *down beat* since 1967, joined the magazine's staff as New York Editor in 1964. Prior to that, he was editor of *Jazz* (later *Jazz & Pop*) and *Metronome*. Mr. Morgenstern co-produced the TV series *Just Jazz* aired in 1971 by PBS. He has also been active as a concert producer, broadcaster, and lecturer in the jazz field, is co-chairman of the jazz advisory panel to the National Endowment for the Arts and is a trustee and New York governor of NARAS. Born in Austria and reared in Denmark, Mr. Morgenstern came to the U.S. at the age of 17. He has been a long time supporter and friend of CJF and joins us as a judge for a seventh time this year.

Hubert Laws

Hubert Laws began his musical endeavors as a junior high school student when he took piano lessons. He then learned to play the mellophone, switching soon to alto saxophone. Early influences on his style were Stan Getz and Lee Konitz. As a sort of fateful accident, he volunteered to play the flute in his school band when an arrangement called for a flute part.

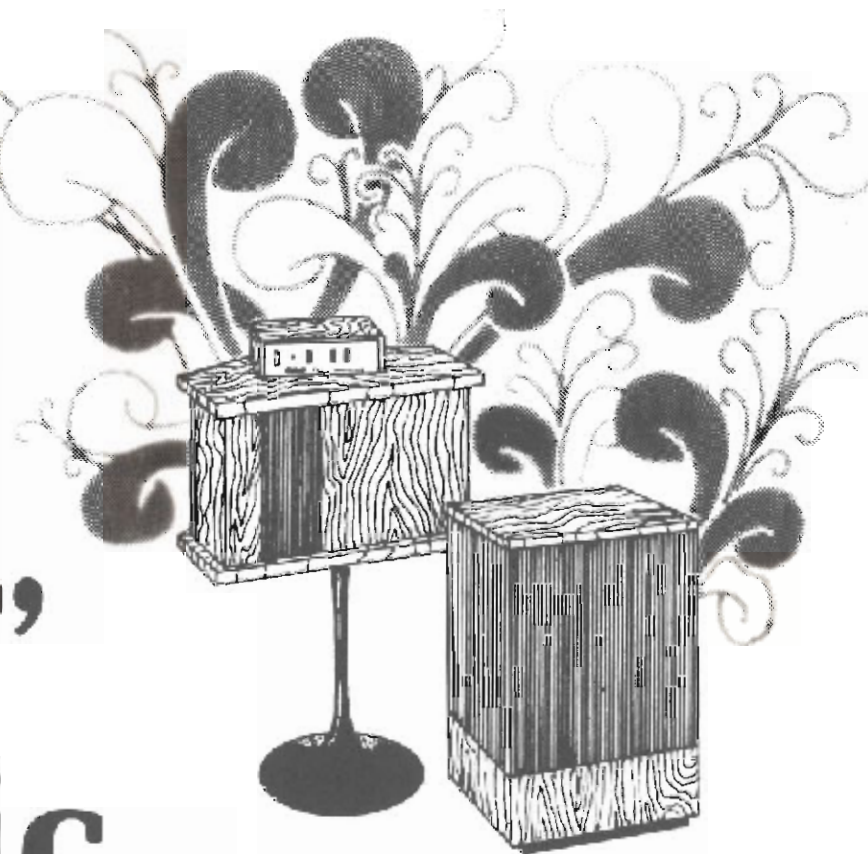
In 1954, as a teenager, he joined with a local group headed by Stix Hooper. He stayed with the group about six years and soon after he left in 1960, their name was changed and they evolved into the Jazz Crusaders.

While with the group, he studied under Clement Barons of the Houston Symphony. He wanted to learn the flute in a classical manner. For three years he studied the the Julliard School in New York. There he studied under the eminent Julius Baker.

Into the 60's he ventured on his own making some recordings which he felt weren't representative of the direction in which he wanted to go. They were largely commercial. His two most recent albums are *Afro-Classic* and *The Rite of Spring*. They tend to defy classification. Drawing on sources from Mozart to James Taylor, they are strictly Hubert Laws.

His current success is best evidenced in the Number One Flutist rating he has received in the last two *down beat* Reader's Poll. This is his second straight year as a judge of CJF.

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BENEFIT CONCERT

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THURSDAY EVENING, APRIL 12, 7:30 P.M.

friday night

7:30 — University of Michigan Jazz Band, University of Michigan, Ann Arbor, Michigan

8:10 — NDJB Combo — University of Notre Dame, Notre Dame, Indiana

Personnel: Trombone-Nick Talarico; Baritone Sax-Charles Rohrs; Guitar-Jeff Noonan, Bob Guerra; Bass-Mike Nickerson; Piano-John Yakacki; Drums-Mike Kendall; Conga-Juan Rivera.

8:50 — GSU Jazz Ensemble — Governor's State University.

Personnel: Tenor and soprano sax-Eugene M. Vinyard; Cornet-Walter Henderson; Piano-John Pate; Bass-Jeff Simon; Guitar-Ron Askew; Percussion-Curtis Prince.

9:30 — Triton Jazz Band — Triton College, River Grove, Illinois

Personnel: Saxophones-John Smarzewski, John Buttita, Dave Santilli, Dave Wagner, Ed Harrison; Trombones-Scott Bentall, John Rickard, Mike Bezin, Chuck Bloch, Frank Lukes; Trumpets-Bill Hall, Steve O'Brien, Vic Aletich, John Esposito, Bill May; Rhythm - Drums-Vern Wennerstrom; Bass-John Logan; Piano-Sue DeBernardino; Guitar- Dan Prodanetti.

10:10 — Tamarack — Bowdoin College, Brunswick, Maine

Personnel: Piano-Kurt Meyer; Lead Guitar-Jan Pierson; 2nd Guitar and Vocal-John Merrill; Drums-Pete Goodwin; Violin-Andy Munitz; Bass- Andy deGanahl.

10:50 — MIT Festival Jazz Ensemble — MIT, Boston, Massachusetts

Personnel: Trumpets-Don Murphy, Greg Olson, Larry Stockmeyer, Halbert White, Greg Shaw; Trombones-Pete Grant, Richard Orr, Don Krasnick, Martin Romeo; Horns-Steve Haflick, Eric Strid; Reeds-Leon Rivchun, Paul Husby, Ken Luey, Frank Ruiz, Pete Clote; Drums-Pat Somerville, Piano-Lee Allen; Bass-Joe van Valen.

11:30 — Melodons, Notre Dame High School, Niles, Illinois

Personnel: Mellophonium-Thomas Doucette; Sax-Michael Merchut, Paul Basile, John Kuchta, John Kornegay, Mark Basile; Trombone-John Wehlage, John Blair, James Greene; Tuba-Robert Hansen; Trumpet-Richard Stagl, John Thode, John McCarthy, Daniel DeFilippo, Wayne Wegmann; Gregg Sacha; piano-Robert Sutter; Drums-Marty Lunkes, Fred Czerwinski; Bass-David Delorenzo, Ken Alberts; Guitar-Steve Derda; Vocals-Gary Pedersen.

saturday afternoon

1:30 — NDJB — University of Notre Dame, Notre Dame, Indiana

Personnel: Sax-Jim Rosini, Harold Varner, Charles Rohrs, Bill Todd, Matt Brandes; Trumpets-Fedeles Volpe, Kevin Walsh, Bill McMahon, Bill Zak, Herb Thiele; French Horn-John Reschke; Trombones-Nick Talarico, Don Banas, Karl Villemez, Joe Hickner; Guitar-Jeff Noonan; Piano-Neil Gillespie; Bass-Vince O'Brien; Drums-Mike Kendall, John Longo; Conga, Vocals-Juan Rivera.

2:10 — Tennessee State University Jazz Ensemble — Tennessee State University, Nashville, Tennessee

Personnel: Woodwinds-Anthony Stamps, Pamela Smith, Bill Hurd, Walter King, Everett Rucker, Bennie Pullen; Trumpets-Theodore Harris, Leon Richard, Ben Jones, John Weatherspoon, Reginald White, Otie Carter; Trombones-Danny Vestal, Robert Stanley, Homer Tyler, Cleatus Rodgers, Aubrey Smith; Rhythm - Piano-Louis Taylor; Guitar-Maurice Harris, Everard Thompson; Bass-Edward Moon; Tuba-Oscar Dismuke, Percussion-Don Turner.

2:50 — OSU Jazz Quintet, Ohio State University, Columbus, Ohio

3:30 — University of Wisconsin Jazz Ensemble, University of Wisconsin, Madison, Wisconsin

Personnel: Trumpets-Todd Fiegel, Bob McCurdy, Brian O'Keefe, Dan Petersen, Nick White, Martha Cox; Trombones-Steve Murphy, Michael Seno, Tom Smart, Fred Parcells, Larry Volz; Piano-Steve Schulthesis; Conga-Jeff Cesario; Guitar-Steve Manley; Bass-Michael Schaff; Saxophones-Bev Dahlke, Jeff Grimes, Fred Horn, Don Lerman, Ray Rideout; French Horn-Connie Klausmeier, Karl Strieby, Pam Kessler, Debbie Ayers; Tuba-Tony Dvorak.

4:10 — Texas Southern University Combo — Texas Southern University, Houston, Texas

Personnel: (taken from TSU Jazz Ensemble, refer to Saturday night).

4:50 — Ohio University School of Music Jazz Ensemble — Ohio University, Athens, Ohio

Personnel: Saxes-Paul Bendzsa, Margie Cohen, Dan Shellenberger, Mike Stevens, Keith Applegate; Trombones-Dan Williams, Paul Young, Mike Jenkins, Dan Ward, Fred Wyss; Trumpets-Joe Chitty, Hal Walker, Pete Stephenson, Manfred Stamguts, Pete Couladis; Congas-Roger Friedman; Piano-Rick Snyder; Bass-Mark Kotur; Drums-Jim Warrick.

saturday night

7:30 — Nat Pack — Indiana State University, Terre Haute, Indiana

8:10 — Ohio State University Jazz Ensemble, Ohio State University, Columbus, Ohio

Personnel: Saxes-Randy Ashton, John Twitty, Rick Fulgham, John Klayman, Bob Elliott; Trombones-Ed Zadrozny, Richard Early, Glenn Ford, Kevin Peters; Trumpets-John Harner, Ken Sperry, Jim Powell, Bob Carlson; Rhythm - Piano-Jim Darin; Bass-Don Smith; Drums-Jim Curlis; Guitar-John Testament; Vibes & Percussion-Ted Piltzecker.

8:50 — Modern Jazz Quintet, Indiana University, Bloomington, Indiana

Personnel: Woodwinds-Harry Miedema; Trumpet-Charles Ellison; Piano and Electric Piano-Peter Bank-off; Bass-John Clayton, Jr.; Drums-David Derge.

9:30 — Malcolm X College African-American Ensemble — Malcolm X College, Chicago, Illinois

Personnel: Trumpet-Kenneth Brass, Ruben Moore, Marvin Davis, Cleotha Monroe, Melvin Williams, Paul Howard; Trombone-Edwin Williams, William Howell, Charles Taylor, Lenora Nevels, Nadetmer Butler, Larry Miller; Saxophone-Vincent Carter, Tyrone Taylor, Steele L. Seals, Willie Little, Robert Little, Sam Speller, Charles Washington, Henry Lollar, Jim Christopher; Rhythm-Jodie Christian, Chris Christmas, Elvan Hunter, Randy Ford, James Johnson, Alfred Meade, Paul Smith.

10:10 — Texas Southern University Jazz Ensemble — Texas Southern University, Houston, Texas

Personnel: Saxes-Larry Whittington, Virgil Solomon, Doug Harris, Mike Siglar, Eddie Johnson, Ivory Tatum; Trombones-Ronald Thornton, Sharone Stewart, Cleon Freeman, Herbert Perry, Michael O'neal, Lester Hughes; Trumpets-James Bolden, Barrie Hall, Richard Lee, Byron Wooten, Cloyce Muckelroy, Sam Jackson, Steve Bell; Piano-Marsha Frazier; Bass-Don Patterson, Claude Robinson; Congas, bongos-Kent Allen; Drums-Gregory Davis, Elmer Glover; Guitar-Valcris Ewell.

10:40 — Vocalist

11:00 — High School Jazz Band Contest Winner

11:50 — Awards

12:30 — Jam Session

big bands & combos

UNIVERSITY OF NOTRE DAME JAZZ BAND

The University of Notre Dame Jazz Band, in its first year of existence as an extra-curricular organization, is also the first group at the university to link Notre Dame's name with jazz performance. Under the direction of Rev. George Wiskirchen, C.S.C., NDJB has been performing all styles of big band jazz from Basie through Kenton and Rock to free-form group improvisational pieces. Even in its first year, student writing and arranging has been encouraged with jazz trombonist Nick Talarico contributing many charts to the repertoire. NDJB, besides having participated on the weekly programs of "Jazz at Nine", will also present their own formal concert later in the year with Chicago alto saxophonist Bunky Green as guest artist. Father Wiskirchen, familiar to CJF audiences for the past 13 years as director of the traditional Friday night guest band, the Melodons of Notre Dame High School, Niles, Ill., is also a well-known writer and judge of educational jazz throughout the country and a clinician for Selmer.

O.S.U. JAZZ QUINTET

The small group situation is active and encouraged at O.S.U. For the third year, several existing ensembles have been receiving credit for their achievements in Jazz Chamber Music. Newcomers to the group this year are Vibraphonist-percussionist Ted Piltzecker and bassist Roger Hines. Pianist Jim Darin, reedman Randy Ashton, and drummer Jim Curlis are veterans of last year's Quinipiac Jazz Festival in Connecticut. This energetic group maintains a performance schedule on the huge Ohio State campus and is enthusiastically received.

UNIVERSITY OF WISCONSIN JAZZ ENSEMBLE

The University of Wisconsin Jazz Ensemble is in its first year of existence under the direction of Stan Derusha. Earlier this year, the band was host to the Maynard Ferguson Band as they presented a clinic-concert for college and high school students from around the state of Wisconsin. The band plays a series of concerts each semester exhibiting a full spectrum of jazz eras and styles. On March 29th of this year, the band appeared with clinician Rich Matteson at the regional MENC conference held in Milwaukee, Wisconsin, and on April 12th, played a joint concert with the North Texas State University Lab Band No. 1.

OHIO UNIVERSITY JAZZ ENSEMBLE

The Jazz Ensemble program is in its 5th year at Ohio University and is under the direction of Ernest E. Bastin. The program consists of two large ensembles and an octet with supportive courses such as Jazz Harmony, Arranging I & II taught on a non-scheduled basis. Each ensemble rehearses for 3 hours a week for 1 credit hour. The bands play several campus concerts each year and the 1:00 Ensemble has twice toured into Canada.





MIT FESTIVAL JAZZ ENSEMBLE

The MIT Festival Jazz Ensemble has been under the direction of Herb Pomeroy for ten years. Under his leadership the band has taken part in the Notre Dame Collegiate Jazz Festival every year since 1966 and the Quinnipiac College Intercollegiate Jazz Festival every year since 1968. In the summer of 1970 the band was invited to the Montreux Jazz Festival in Switzerland.

The members of the band change slightly from year to year. This year they have twelve new members — a rather considerable change. Most of their members are planning careers in engineering or scientific fields.

TAMARACK

The nucleus of TAMARACK has been together since January of 1972 (Pierson, Goodwin, Merrill, Munitz and deGanabl). During the spring of 1972 they were a string band playing mostly acoustical material of their own composition with another guitarist. In the fall of 1972 this guitarist was replaced by Kurt Meyer on piano and the group pursued independent study in composition under the direction of Marion Brown. This study resulted in a 1½ hour tape entitled "Saturday Moods". With the addition of Mike Carenbauer in January of 1973 the group assumed its present form and is continuing independent study with Marion Brown.

NDJB COMBO

The NDJB Combo from the University of Notre Dame is in its first year of existence and has taken a major role in sustaining the continuing series, "Jazz at Nine", presented in the Student Center by Father Wiskirchen, director of NDJB. An extra-curricular group the NDJB Combo after working their way through different styles of jazz have settled into an interacting, interfeeding approach not dissimilar from "Weather Report", an approach that well utilizes the differing orientations and directions of the members. Besides the appearances referred to above, the group has taken part in Jazz Liturgies on campus and in a memorial sacred concert on the 5th anniversary of the death of Dr. Martin Luther King.

OHIO STATE UNIVERSITY JAZZ ENSEMBLE

The Ohio State University Jazz Ensemble has been in existence since the early 50's and for the last four years has been an accredited ensemble in the School of Music.

Half the group is made up of music majors, while the others are enrolled in the various other colleges on the OSU campus. The band rehearses three hours each week and performs between twenty and thirty concerts each year throughout Ohio and the neighboring states.

The 1959 band participated in the first ever Collegiate Jazz Festival which was held at Notre Dame. Since then the group has performed at the Villanova, Quinnipiac, Elmhurst, Cincinnati, and Notre Dame Jazz Festivals. In 1967, the band won the first intercollegiate Jazz Festival held in Miami, Florida.

The leader, Tom Battenberg, is an Assistant Professor in the School of Music who teaches trumpet and performs with the Faculty Brass Quintet and the Columbus Symphony, in addition to directing the Jazz Ensemble.



NOTRE DAME HIGH SCHOOL JAZZ LAB & the MELODONS

The Notre Dame High School Jazz Lab and the MELODONS were organized at Notre Dame High School in 1956. The students in the jazz lab study all types of music — jazz, rock, electronic, show music, etc. The MELODONS, who have appeared at CJF several times, are the top performing group in the Jazz Lab. In the past year they performed at the Illinois Invitational Jazz Festival at Triton College and in the Grant Park Band Shell in Chicago.

THE MODERN JAZZ QUINTET

All members of the Modern Jazz Quintet are currently enrolled in school at Indiana University, and are members of the Indiana University Jazz Ensemble I, under the direction of David Baker.

This quintet appeared as the guest band at the Elmhurst Collegiate Jazz Festival (Elmhurst, Illinois) on Saturday, March 17th, where they performed as a non-competing ensemble, plus backing up the judges panel, accompanying Cannonball Adderly, Rufus Reed and Nate Davis.

While joining together to form the Modern Jazz Quintet only recently, the members have individually appeared with some of the top names in the world of jazz and popular music. Among these are Herb Ellis, Joe Pass, Oscar Peterson, Dave Brubeck, Henry Mancini, The Temptations, Harry "Sweets" Edison, Charlie Barnet, Louis Bellson, Tom Scott, Cat Anderson, Louis Armstrong, Pearl Bailey, The Supremes, Erskine Hawkins, and the Ike and Tina Turner Revue.

TRITON JAZZ BAND

The Triton Jazz band toured Europe last summer ('72) representing The United States at the International Music Festival where they won second place in the music division. The band, which performed an average of thirty concerts each semester, won the Governor's State University Jazz Festival in 1972.



MALCOLM X COLLEGE AFRICAN-AMERICAN ENSEMBLE



TEXAS SOUTHERN UNIVERSITY JAZZ ENSEMBLE

We apologize to those groups who are not pictured here but press deadlines necessitated that our layouts be turned in before their information arrived.



We thank Sigmund (Ziggy) Podemski, the manager of Stepan Center, for his many years of service to CJF.



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caught in the act

Chairman's note: For those in the audience who missed CJF '72 we include one writer's views and opinions of last year's festival. We hope you enjoy an inside view to the past of CJF.

Notre Dame's CJF is one of the oldest of college jazz festivals and has always been one of the best; this was its 14th year.

CJF has steadfastly remained independent. It has its own standards and its own rules; in recent years, the competitive element has been played down in favor of a concept of musical excellence, and this once again had happy results.

Instead of having to select a "best" band and combo, the judges are enabled to choose outstanding groups (five big bands and/or combos). This alleviates the problem of having to make absolute choices between groups of varying musical persuasions. It also takes the pressure off the participating musicians — they know that everyone has a fair chance.

This year, the emphasis was on big bands. There were 14 of these, but only three combos. Not surprisingly, four of the five outstanding groups selected were big bands: The Towson State College Jazz Ensemble, Towson, Md., directed by Hank Levy; the Malcolm X College Afro-American Ensemble, Chicago, Ill.; directed by Charles Walton; The M.I.T. Festival Jazz Ensemble, Boston, Mass., directed by Herb Pomeroy; and the University of Michigan Jazz Band, Ann Arbor, directed by Louis Smith.

These bands represented quite a range of musical styles, from the tight, brassy Ellis-Kenton mold of the Towson Band to the light, straight-ahead mainstream jazz of the Michigan Ensemble, but each band did what it did extremely well.

It is interesting to note that three of the four best bands have leaders with considerable professional jazz experience: Towson's Levy arranges for Ellis and Kenton, and M.I.T.'s Pomeroy and Michigan's Smith are both excellent trumpeters.

Several heartening facts emerged from CJF '72, chief among them the considerably increased representation of black student musicians. There were also more female players than before. The over-all caliber of soloists showed improvement, there was a respectable number of student arrangements and compositions, and the festival was aided this year by a grant from the National Endowment for the Arts, making it possible to invite the Southern University Jazz Band from Baton Rouge, La. as a non-competing guest band performing during the judges' deliberations on the final night.

The judges were a varied lot this year, but despite divergent backgrounds and orientation, they got along famously. The panel consisted of Roberta Flack, George Russell, Hubert Laws, Ayneley Dunbar (the drummer with the Mothers of Invention), musician-educator Jamey Aebersold, and this writer. Despite minor differences of opinion, the consensus was broad.

In terms of the current jazz spectrum, there was a

surprising absence of avant garde representation. Interestingly, the black groups (the Malcolm X big band and the Chicago Art Quartet Plus One) were among the most conservative—the former featuring its two outstanding soloists in straightforward arrangements of jazz standards, the latter playing pretty, melodic near-cocktail lounge mood jazz.

The most venturesome music was played by the guest combo (non-competing), Children at Play, a quintet made up of four students and one faculty member from the Berklee College of Music. With leader Tom van der Geld playing vibes in a personal (if Gary Burton-influenced) style, Roger Janotta (the faculty man) handling tenor and soprano saxes and flute with equal fluency, and pianist Larry Porter, bassist Chris Amberger, and drummer Kit McDermott comprising a stirring rhythm team (and adding solo strength), this was a group with impressive musical range, from Charlie Parker tunes to free-form jazz, and a collective spirit easily the equal of many well-known units.

The group could be heard not only at the festival, but also at a South Bend club, where they performed for three nights, sometimes joined by sitters-in from various festival bands, and once by judge Dunbar, who acquitted himself handsomely on a jazz turf.

Outstanding prize (or plaque) winning soloists included trombonist Billy Howell (voted the festival's Outstanding Instrumentalist) and soprano and tenor saxophonist Sonny Seals from the Malcolm X Band, both fluent and accomplished players with considerable professional experience (drawing the line between pros and "student musicians" becomes more difficult as the years go by, since so many bona-fide students are now playing professionally, but the judges did feel that pianist Jodie Christian, who played with Malcolm X, was too well known a name to be fairly considered for a student award); flutist Tommy Lee, a gifted three-time winner; electric pianist Brent Hardesty (Towson); tenorist Brian Sanders (Illinois State) for a lovely ballad performance; guitarists Ronald Muldrow (Chicago Art Quintet) and Peter Hicks (Waubesa Community College Jazz Band); pianists Jim McNeely (Univ. of Illinois) and Jack Green (DePaul Univ. Jazz Ensemble); trumpeter Marcellus Brown (Michigan); trombonist Larry McCabe (Waubesa), and soprano saxist Bill Hurd (M.I.T.), a Notre Dame alumnus and previous CJF award winner.

Rhythm player awards went to bassist Jon Burr (Univ. of Illinois), who also won last year, and drummers Dave Gimbel (Towson) and Harry Blazer (M.I.T.). Best composer-arranger awards were shared by two Towsonites, both of whom also happen to be trombonists: Bunky Horak and Harvey Coonin.

By the outstanding combo and other best trumpet award there hangs a tale. Trumpeter Benjamin Franklin Jones, a maverick from Louisville, Ky., almost didn't get to the festival. His group, selected to participate on the basis of a submitted tape (like all others at CJF), copped out on him, and he had to pawn his

horn to get there.

Hornless and groupless, Jones arrived without much hope. But a trio from the Univ. of Illinois (pianist Jim McNeely, bassist Jon Burr, and drummer Phil Gratteau), which for some inexplicable reason had not been chosen to participate, but was on hand since all its members play in the U. of Ill. "Young Band" (which made a good showing, barely missing an award), offered its services.

Jones, with a borrowed horn and mouthpiece and three strangers as his props, did a great job—not only considering the circumstances, but per se. He has a big, round, pleasing tone and plays in a no-jive, Clifford Brown-inspired vein. He negotiated the changes of *Stella By Starlight* with aplomb, played some good blues on what actually was *Now's The Time*, and then sat down at the piano and offered an original piece which made up in feeling for what it lacked in technical polish.

I can't think of many other college festivals where Jones would even have been given a chance to play, much less to compete. Most go by the rule books. But CJF has soul, and the fact that this unorthodox young man—obviously a loner and an original, and very much a jazz person—and his impromptu group walked off with honors proves its right to call itself a jazz festival.

Not unexpectedly, the Jones episode raised some controversy. A very self-assured trumpeter in the Ohio State Univ. Jazz Ensemble, Don Nicoloff, obviously thought he had outplayed Jones, and saw to it that several of the judges were made aware of his sentiments. As featured soloist on Don Ellis' *The Blues*, he showed great chops and fluency, but what he played was so much in the Ellis mold that there was little opportunity to ascertain if he had any originality. He was certainly in the running, but might have fared better if he had chosen not to acknowledge applause from a claque of friends as he walked up to take his solo, or if his manner had been a bit less cocky. Personally, I hope he got sore enough to learn something and comes back next year to prove it—the talent certainly is there.

While speaking personally: This was my fifth consecutive year of judging at CJF, and once again the experience was most enjoyable and enlightening, as always on many levels. One gets to know one's fellow judges, learns something about give-and-take, hears new and promising talent, is exposed to valuable contacts with young people, and is refreshed by their spirit and openmindedness and desire to play and learn.

There are always interesting side events at CJF. This year, in place of the customary panel discussion, the judges participated in a kind of blindfold test. Records were played (identified to the audience but not to the panelists) and then we and the audience talked about the music. It was both entertaining and instructive for all involved.

Idea and execution were by faculty advisor Richard Bizot (whose byline has appeared in these pages), who has been with CJF for five years and, sad to report, will be leaving Notre Dame come summer. His interest, sympathy, enthusiasm and tact (he believes that the festival should be run by students and always

guided, never pushed) will be greatly missed, as will the cheerful and vivacious presence of his wife, Joyce.

What little we got to hear (and see—this is a visual experience, too) of the Southern Univ. Band was most impressive. As usual, the guest performance by Fr. George Wiskirchen's Melodons from Notre Dame High School in Niles, Ill. proved that inspired and musically intelligent leadership can work wonders.

Willis Conover, emcee at CJF for the fourth year, did his customary first-rate job, also rendering valuable assistance to the judges. Electro-Voice again did admirable things for the sound—not an easy task.

Happily, the festival was very well attended. Chairman Bob Syburg and his staff rate cheers, and the future of CJF as a model festival seems assured.

—dan morgenstern

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NOTRE DAME
COLLEGIATE JAZZ FESTIVAL

Judges Sheet
Big Bands

Appearance Time _____

No. of playing musicians _____

Director _____

Name of Band _____

School _____ City _____ State _____

Selections (1) _____ (3) _____

(2) _____ (4) _____

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

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

Comments: _____

NOTRE DAME
COLLEGIATE JAZZ FESTIVAL

Judges Sheet
Combos

Name of Band _____ Appearance Time _____
School _____ City _____ State _____
No. of playing musicians _____
Director _____
Selections (1) _____ (3) _____
(2) _____ (4) _____

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

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

Comments: _____

history, new and old

cjf chaimen

- 1959 William Graham
- 1960 James Naughton
- 1961 David Sommer
- 1962 Thomas Eiff
- 1963 Charles Murphy
- 1964 Sydney Gage
- 1965 Daniel Ekkebus
- 1966 Tony Andrea
Tony Rivizzigno
- 1967 Paul Schlaver
- 1968 John Noel
- 1969 Gregory Mullen
- 1970 Ann Heinrichs
- 1971 Ann Heinrichs
- 1972 Bob Syburg
- 1973 Bob Syburg
- 1974 Kenneth Lee

cjf judges

- 1959 Art Van Damme, Charles Suber, Robert Trendler, Frank Holzfeind.
- 1960 Frank Holzfeind, Robert Share, Charles Suber, Willis Canover, 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 Adderly, 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, Oli-

ver Nelson, Robert Share, Ray Brown.

- 1969 Clark Terry, Ernie Wilkins, Dan Morgenstern, Gary McFarland, Sonny Stitt.
- 1970 Leon Breeden, Ernie Wilkins, Joe Farrell, Dan Morgenstern, Richard Abrams.
- 1971 Leon Thomas, Dan Morgenstern, Richard Abrams, Charlie Haden, Gerald Wilson.
- 1972 Jamey Aebersold, Aynsley Dunbar, Dan Morgenstern, Hubert Laws, Roberta Flack, George Russell.

bizot trophy

The Richard Bizot Trophy was instituted as an award in 1972. The trophy is on display permanently in the Black Cultural Center in LaFortune Student Center. Each year the name of the Outstanding Instrumentalist is engraved on the trophy.

Five names are already on the trophy. The five winners are from the last five years when Dick Bizot was Faculty Advisor to CJF. Mike Brecker of Indiana won for CJF '68. Cecil Bridgewater of Illinois won in 1969. Wayne Darling won Outstanding Instrumentalist for CJF '70. He was from Ball State. Ron Bridgewater of Illinois' name represents CJF '71 and Billy Howell of Malcolm X who returns to "defend" won last year.

We hope that the Bizot trophy tradition continues to be enhanced in value as time passes. It is named for a dedicated friend of college jazz and an invaluable aide to CJF.

cjf symposium

On Friday, April 13, 1:00 - 3:30 p.m. marks the time of the annual CJF Judges' Symposium. The Symposium series was designed to enable the jazz fan and the jazz professional to meet in an informal situation for discussion and question and answer. For many years a topic of current interest to the jazz world has been discussed by the panel and the audience. Last year, former Faculty Advisor Dick Bizot

held what amounted to a Downbeat style Blindfold test with the audience aware of the selections being played, and the judges responding and identifying as best they could. Dr. Morgenstern was not stumped during the session.


This year the session will be conducted and guided by Rev. George Wischerken, the Notre Dame Jazz Band Director and CJF's resident epicure. Selections from rock to Bach and back to jazz can be counted on. Participating in this year's Symposium are Dan Morgenstern, Alvin Batiste, Gil Evans, Joe Farrell, Hubert Laws, Roy Haynes and Jimmy Owens, our CJF Judges. It is held in the Auditorium of the Memorial Library. We hope you will attend, or that you did not miss it.

cjf record collection

This year marked the institution of the Collegiate Jazz Festival Collection of American Jazz Music-Notre Dame. The goal of the collection, to be housed in the Memorial Library, is to provide the student with an opportunity to listen to the finest jazz recordings for leisure or self-instruction. The concept of the collection was formulated by Faculty Advisor, Jim Phillips.

The original set of records, chosen as a starter collection, were selected by Dan Morgenstern in yet another of his many services to CJF. They include famed and at times unobtainable LPs from Armstrong and Dodds to Coltrane, Dolphin, Miles, and Coleman. Each year the festival will provide a fund so that each of the judges may select a small group of his favorite recordings. Tapes of each year's outstanding college bands will also be placed in the collection. The collection will be available for listening soon in the Listening Center of the Memorial Library.

It is our hope that this collection of recordings from the entire spectrum of jazz will endure and prosper as yet another of CJF's effort to foster interest and awareness of American jazz on the college campus.



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