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1973
NOTRE DAME
COLLEGIATE JAZZ FESTIVAL

APRIL 12, 13 & 14

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High School Contest ............................. Mario Avalos
Judges ................................................... Bob Syburg
Photographer ....................................... Roger Foley
Prizes ...................................................... Kenneth Lee
Producer ............................................ Damian Leader
Program ............................................ Ellen Syburg
Publicity .................................................. Tom Roche
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 philatelists and political analysts, 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 the Stepan Center; to Selmer, Chicago Musical Instrument, Conn, King, Avedis-Zildjian and all our prize donors; also to Jim Phillips, Rev. George Wischeber and all the friends, advisors, and aids that have made the preparations for CJF's past and present so much easier: Dan Morgenstern, Ellie, Byron, Leighton Hun, Dr. Mayben Herring, Granville Cleveland, Aynsley Dunbar, Boche Schuler, Dick Bizot, Charles Suter, Bob Ackerman, Ruth DeCipe, Ziggy, Indiana Bell, Alice Rapport, Gates, and all the past chairpersons and judges listed in these pages and many more. Thanks 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, Damien Leader, Bob Syburg, Ellen Syburg, Ken Lee, Jim Phillips, Mario Avalos, Tom Roche.
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 to 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 Hagen Center. A trophy is presented to the winner while the top four runners-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 afternoon 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 award. Another previous winner in attendance is Bishop Chatard 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, Warren Central High School (of Elwood), and John Adams (of South Bend). New participants include: Anderson High School (of Anderson), Guerin High School, Ichabod 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.

TOTAL COMMITMENT TO TOTAL PERCUSSION OF THE HIGHEST ATTAINABLE QUALITY ... THAT'S LUDWIG. TO THE AUDIENCE, THIS MEANS GETTING MORE OF THE MUSICAL MESSAGE FROM THE CRYSTALLINE TONE OF A HIGH Pitched CHIME TO THE PERCUSSIVE BOMB OF THE BIG BASS DRUM. TO THE ARTIST, IT MEANS AN EXTRA MARGIN OF INSTRUMENT SENSITIVITY, DURABILITY, AND TONAL PROJECTION. YES, IN PERCUSSION, THE LEADER IS LUDWIG — THE NAME THAT PUTS THE PRO IN PRODUCT. LUDWIG INDUSTRIES 1728 N. Damen Avenue, Chicago, Illinois 60647

Outstanding Performance
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Outstanding Instrumentalist — Richard H. Bizot Trophy
CJF Plaque

Best Reed Soloist — Octo-Voice and Var-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
Bob Syburg is a senior from South Bend, Indiana majoring in American Studies, Black Studies and African Studies. He has been associated with CJF 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, CJF '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 CJF staff member. In 1971, Chuck was the stage manager, last year he was producer and this year he is the applications chairman for CJF. Chuck is a senior general program major from South Bend, Ind.

CJF '73 artist, Bach 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.

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 successful 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 Voice 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.

JAMES S. PHILLIPS: CJF's NEW FACULTY ADVISOR

James Phillips is presently Associate Director of Bands and Associate Professor of Music at the University of Notre Dame. His duties includewoodwind 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 at local and state levels. He has adjudicated at Solo-Ensemble, Marching Band and Jazz festivals in Michigan, Indiana, Illinois and West Virginia. He has had a variety of practical playing experiences including concert band, marching band, symphony orchestra and jazz band.

Mr. Phillips received his undergraduate degree in music at Notre Dame in 1968 and his master's in music education in 1971 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 CJF.
Alvin Battiste

Alvin Battiste'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 Endowment for the Humanities. Mr. Battiste's articles on jazz have been published by many periodicals around the country. He studied clarinet with Orlando Togninezi and Paul Dietsweyer and composition with Kenneth Klaus and Roger Dickerson. He recently recorded with Conn­shorn Adlerstein on Capitol records and can also be heard on Jazzy Records. He is presently mem­ber 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," plays the alto and soprano saxophone and the flute to the other instruments he has mastered, and he is an Interna­tional Poll winner on those three instruments. He was voted best tenor in the 1968 critics' poll, best altist in the 1969 and 1970 polls, as well as best flute in the 1979 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 1968 Maynard Ferguson release, and his records with Elvin Jones, Buster Williams and Chick Corea. Mr. Farrell 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 most interesting projects is "Outback" with Elvin Jones, D.Trac Williams and Chick Corea. Mr. Farrell was a judge at CJF in 1970.

Jimmy Owens

Jimmy Owens, trumpeter, composer, arranger, edi­tor, lecturer and music education consultant was born in New York City in 1941. He studied competition with Harry Brandt, trumpeter with Donald Byrd and Carlea Corea. 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 State 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 others, Lionel Hampton, Charlie Mingus, Skillet Shannon and Horace Martin. For the last four years he has led the Jimmy Owens "Jazzistick" Five. Performing at jazz festivals, universities, secondary schools across the nation, the group has won three three-i Awards and many others. He has toured all over the world including five visits to Japan, the saxes. Artwork: Joe has learned something from everyone he has played with. And it shows as he has worked himself into the top ranks of jazz drummers.

Gil Evans

Gil Evans' love of music has been steadily 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 1960 he won a Grammy Award for his "Sketches of Spain" album with Miles Davis. 1969 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 1973 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 Down Beat (later Jazz & Pop) and Metronome. Mr. Morgenstern co-produced the TV series Past Jazz aired in 1971 by PBS. He has also been active as a concert producer, broadcaster, and lecturer in the jazz field, as chairman of the Jazz Advisory Panel to the National Endowment for the Arts and as a trustee and New York arts administrator. He was a 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, winning 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 1964, as a teenager, he joined with a small group headed by Stix Hooper. He stayed with the group about six years and soon after he left, in 1969, their name was changed and they evolved into the Jazz Crusaders. While with the group, he studied under Clement Barnes of the Houston Symphony. He wanted to learn the flute as a classical musician. For three years he studied the flute at the Julliard School in New York. There he studied under the eminent Julian 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 Afro­Claude and The Rise of Spring. They tend to defy classification. Drawing on sources from Mozar to James Taylor, they are strictly Hubert Laws.

His current status is best evidenced in the Number One Flutist rating he has received in the last two Down Beat Flautist Polls. This is his second straight year as a judge of CJF.
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The 901, the nation's most popular, most highly reviewed speaker, received an unprecedented series of rave reviews from major music and equipment critics. Irving Kolodin of *Saturday Review* proclaimed: "BOSE is best, big or small, high or low." For complete copies of the reviews, other product literature, and a list of local franchised BOSE dealers, write Dept. NO.

The BOSE 501 incorporates many of the features of the 901, including direct and reflected sound to achieve the same spatial realism experienced at a live performance. It is unsurpassed in performance by anything available, except - you guessed it - the BOSE 901.

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friday night

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

8:10 — NWJB 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 Yanaki; 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 Rentell, John Rickard, Mike Erte, Chuck Bloh, Frank Lukes; Trumpets-Bill Hall, Steve O'Brien, Vic Aletich, John Dospita, Bill May; Rhythm—Drums—Vern Wennerstrom; Piano—John Logan; Piano—Sue DeBernardino; Guitar—Dan Prodanetti.

10:10 — Tamarack — Bowdoin College, Brunswick, Maine
Personnel: Piano—Kurt Meyer; Lead Guitar—Jim Pieczenik; 2nd Guitar and Vocal—John Merrill; Drums—Pete Goodwin; Violin—Andy Munitz; Bass—Andy deGanah.

10:50 — MIT Festival Jazz Ensemble — MIT, Boston, Massachusetts
Personnel: Trumpets—John Smarzewski, John Esposito, Bob McCurdy, Brian O'Keefe, Nick White, Martha Cox; Trombones—Don Murphy, Greg Olson, Larry Stockmeyer, Halbert White, Greg Shaw; Horns—Steve Murphy, Tony Smart, Fred Parcella, Larry Van; Piano—Steve Schulthinse; Cunga—Jeffie Comesto; Guitar—Steve Manley; Bass—Michael Schaff; Saxophones—Beverly Galdener, Jeff Criner, Fred Horn, Don Lerman, Ray Rice; French Horn—Connie Klausmeier, Karl Strieby, Pam Kessler, Debbie Aysta; Tuba—Tony Dvorak.

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

saturday afternoon

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

2:10 — Tennessee State University Jazz Ensemble — Tennessee State University, Nashville, Tennessee
Personnel: Woodwind—Anthony Simms,0, Jacee Smith, Bill Hendler, Walter King, Everett Rucker, Bonnie Allen; Trumpets—Theodore Harris, Leon Richard, sax—Jones, John Weatherington, Reginald White; Oboe—Scheff; Trombones—Danny Vestal, Robert Stanley, Homes Tyler, Cleatus Rodgers, Aubrey Sull; Rhythm—Piano—Louis Taylor; Guitar—Marie Harris, Everett Thompson; Bass—Edward Moon; Tuba—Curtis Prince.

2:50 — OSU Jazz Quintet, Ohio State University, Columbus, Ohio
Personnel: Sax—Paul Bendzsa, Margie Cohen, Dan Shellenberger, Mike Stevens, Keith Applegate; Trumpet—Tom Williams, Paul Young, Mike Jenkins, Dan Ward, Fred Wynn; Trombone—Joe Chitty, Hal Walker, Pete Steppens, Manfred Staeggest, Pete Olszewski; Piano—Rick Snyder; Bass—Mark Kotur; Drums—Jim Warrick.

3:30 — University of Wisconsin Jazz Ensemble, University of Wisconsin, Madison, Wisconsin
Personnel: Trumpets—Todd Ringel, Bob McCurdy, Brian O'Keefe, Dan Petersen, Nick White; Trumpets—John Smarzewski, John Esposito, Bob McCurdy, Brian O'Keefe, Nick White; Trombones—Steve Murphy, Tony Smart, Fred Parcella, Larry Van; Piano—Steve Schulthinse; Cunga—Jeffie Comesto; Guitar—Steve Manley; Bass—Michael Schaff; Saxophones—Beverly Galdener, Jeff Criner, Fred Horn, Don Lerman, Ray Rice; French Horn—Connie Klausmeier, Karl Strieby, Pam Kessler, Debbie Aysta; 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: Sax—Paul Bendzsa, Margie Cohen, Dan Shellenberger, Mike Stevens, Keith Applegate; Trumpet—Tom Williams, Paul Young, Mike Jenkins, Dan Ward, Fred Wynn; Trombone—Joe Chitty, Hal Walker, Pete Steppens, Manfred Staeghest, Pete Olszewski; Piano—Rick Snyder; Bass—Mark Kotur; Drums—Jim Warrick.
Saturday Night

7:30 — Big Band — Indiana State University, Terre Haute, Indiana

8.10 — Ohio State University Jazz Ensemble, Ohio State University, Columbus, Ohio

8:50 — Modern Jazz Quintet, Indiana University, Bloomington, Indiana
Personnel: Woodwinds—Harry Miedema; Trumpet—Charles Ellison; Piano & Electric Piano—Peter Bankoff; Bass—John Clayton, Jr.; Drums—David Dzure.


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

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., NDB 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. NDB, 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 Skidmore 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.

OSU 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 Quinnipiac 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. This energetic group maintains a performance schedule on the huge Ohio State campus and is enthusiastically received.

OHIO UNIVERSITY JAZZ ENSEMBLE
The Ohio University Jazz Ensemble is in its fourth 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 in Canada.

Archives of the University of Notre Dame
The MIT Festival Jazz Ensemble has been under the direction of Herb Demorest for ten years. Under his leadership the band has taken part in the Notre Dame Collegiate Jazz Festival every year since 1968 and the Olympic College Intercollegiate Jazz Festival every year since 1968. In the summer of 1976 the band was invited to the Monterey Jazz Festival in Switzerland.

The nucleus of TAMARACK has been together since January of 1972 (Pierce, Goldberg, Merrill, Muni and deGusani). During the spring of 1972 they were a string band playing mostly acoustic 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 under the direction of Marion Brown. This study resulted in a 1/2 hour tape entitled "Saturday Night". With the addition of Mike Carenbauer in January of 1973 the group assumed its present form and is continuing independent study with Marion Brown.

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 at the Student Center by Father Woldswain, director of NDJB. As extra-curricular group the NDJB Combo after working their way through different styles of jazz have settled into an average of thirty concerts each semester, won the Governor's State University Jazz Festival in 1972.

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.

TRITON JAZZ BAND

The Triton Jazz Band toured Europe last summer 1971 representing The United States at the International Music Festival where they won second place in the minor division. The band, which performed an average of thirty concerts each semester, won the Governor's State University Jazz Festival in 1972.

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. The MELODONS, who have appeared at CTI 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 1, under the direction of David Baker.

The leader, Tom Battenberg, is an Assistant Professor in the School of Music who teaches trumpet and composition under the direction of Marion Meyer on piano and the group pursued independent study in composition under the direction of Marion Brown. In January of 1973 the group assumed its present form and is continuing independent study with Marion Brown.

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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 Vail-Jazz, Quinipiai, Elmhurst, Cincinnati, and Notre Dame Jazz Festivals. In 1967, the band won the first inter-collegiate 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.

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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 Adderley, Rufus Reid and Nate Davis.

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

Chairman's note: For those in the audience who missed CJF '72 we include one worker's view and some 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 year 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 Herb Pomeroy; the Malcolm X College Afro-American Ensemble, Chicago, Ill., directed by Charles Walter; The M.I.T. (Massachusetts Institute of Technology) Jazz Ensemble, Boston, Mass., directed by Herb Pomeroy, and the University of Michigan Jazz Ensemle, Ann Arbor, directed by Louis Smith.

These bands represented a range of musical styles—from the light, straight-ahead mainstream jazz of the Towson Band to the light, straight-ahead mainstream jazz of the Michigan Ensemble, but each band had something unique.

It is interesting to note that three of the four best bands have leaders with considerable professional experience: Towson's Levy arranges for Ellis and Kenton, and M.I.T.'s Pomeroy and Michigan's Smith are both excellent trumpeters. From the National Endowment for the Arts, making it possible to invite the Southern University Jazz Band performing during the judges' deliberations on the final night.

By the outstanding combo and other best trumpet player awards went to trombonist Larry McCabe (Waubonsee), tenorist Brian Sanders (Illinois State) and trombonist Bunky Horak. Trumpet Ben Franklin Jones, a maverick from Louisville, Ky., almost won the outstanding trumpet combo award (anticipated on the basis of a submitted tape (like all others at CJF), copped out on him, and he had to pawn his horn.

Several heartening facts emerged from CJF '72. Chief among them the considerably increased representation of black student musicians. Emphasis was on big bands: The Towson Band to the light, straight-ahead mainstream jazz of the Michigan Ensemble, but each band had something unique.

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Rhythm player awards went to bassist Jon Burr (Univ. of Illinois), who also won last year, and drummers Dave Cumber (Columbia) and Barry Glaister (M.I.T.). Best composer-arranger awards were shared by two Towsonites, both of whom also happen to be trombonists: Denny Horah and Harvey Coonm.

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 Graaf playing vibes in a personal (if Gary Burton-influenced) style, Roger Janotta (the Faculty man) handling tenor and alto saxophone, and flute with equal fluency, and pianist Larry Porter, bassist Chris Amberg, and drummer Art McDonald, one could say that the rhythm section was a model of its own with the rest of the combo providing fine support.

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Phil Gratteau, which for some inexplicable reason had not been chosen to participate, but was on hand to get there.

Anist Jim McNeely, bassist Jon Burr, and drummer Ford Brown-inspired vein. He negotiated the changes of Stella by Shortlight with aplomb, played some good blues on what actually was New's 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 inordinately 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-University of Illinois "Young Band" which made a good showing, barely missing an award, offered its services. 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.

This year, in place of the customary panel discussion, There are always interesting side events at CJF. Happily, the festival was very well attended. Chair- man Bob Sybury and his staff rate cheers, and the future of CJF as a model festival seems assured.

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This year, in place of the customary panel discussion, there was both entertainment and enlightenment, as always on many levels. One gets to know one's fellow judges, learns something about give-and-take, hears new and promising talent, 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, and comes back next year to prove it—the talent certainly is there.

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 Bizet (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.

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### NOTRE DAME COLLEGIATE JAZZ FESTIVAL

**Judges Sheet**

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<th>Name of Band</th>
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### Comments

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### cjf judges

- **1959** Art Van Damme, Charles Suber, Robert Treidler, Frank Holzfeind
- **1960** Frank Holzfeind, Robert Share, Charles Suber, Willis Conover, Max Kamien
- **1961** Johnny Richards, George Russell, Robert Share, Charles Suber
- **1962** Dee DeMichael, Quincy Jones, Henry Mancini, Robert Share, Charles Suber
- **1963** Manley Alham, 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, Arti 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, Don Morganstern, Gerald Wilson, Oliver Nelson, Robert Share, Ray Brown

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**History, New and Old**

**cjf Chairman**

- **1959** William Graham
- **1960** James Naughton
- **1961** David Stauffer
- **1962** Thomas Eff
- **1963** Charles Murphy
- **1964** Sydny Gage
- **1965** Daniel Ekstrom
- **1966** Tony Andrew
- **1967** Paul Schilke
- **1968** John Noel
- **1969** Gregory Mullen
- **1970** Ann Heimrichs
- **1971** Ann Heimrichs
- **1972** Bob Syburg
- **1973** Bob Syburg
- **1974** Kenneth Lee

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**BIZOT TROPHY**

The Richard Bizot Trophy was instituted as an award in 1973. Its desire is to provide a fund so that each of the judges may select a small group of his favorite recordings. Tapes of each year's selections will also be placed in the Black Cultural Center in the Fortune Student Center. This year marked the institution of the Collegiate Jazz Festival Collection of American Jazz Music at 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.

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**cjf symposium**

On Friday, April 13, 1:00 - 3:30 pm, 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 questions and answers. 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. Morganstern was not stumped during the session.

This year the session will be conducted and guided by Dr. Stephen Wintheriene, the Notre Dame Jazz Band Director and CJF's resident expert. Selections from rock to rock and back to jazz can be counted on. Participating in this year's Symposium are Dr. Morganstern, Alvin Bazini, CJF Band, Joe Farrell, Robert Laws, Roy Haney 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.
Today's musical concepts demand sophisticated sound equipment. So we are happy to work with the Notre Dame students and musicians to create better sound for the CJF... just as we've been doing for years.

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This same dedication to music in all its forms is reflected in Electro-Voice products for the home. Advances like Stereo-4™ four-channel sound that adds a new order of realism and presence to records, tapes, and FM, and enhances the sound of your present library of stereo music. (We've been helping WSND-FM to present the Boston Symphony every Sunday at 8 p.m. in four-channel sound.)

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