Collegiate Jazz Festival

Stepan Center
University of Notre Dame
April 6-7, 1979
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Prizes .............................................................. Matt Neff, Joe Carey
Stage Manager ................................................ Jim Modic
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Spiritual Advisor .............................................. Father George Waskirk
Special Connections ......................................... Diane Wilson, Theresa Rebeck, Kate Bernard
It's hard to believe that with this missive, my contact with the festival is nearing its final stages. Hard to accept, too, because, in a way, a period of gestation is over, and, figuratively, something is about to slip into existence. That item is the Collegiate Jazz Festival. The only thing is, is that the event is born full grown, as wanton as the day it first began to be cranked up, ten months ago. Ten months. A year. And each day of it filled with two consciousnesses—one for getting through the week, and the other locked in jazz. Locked into a pride, that something will be created and, then, quickly, given away.

I can't say it's been one sweet ride. Nothing ever is. It's sort of like treading furiously in a pool of fast-drying cement, pulling out just as it hardens, and walking around on top for two days. What I see behind me is twenty previous pools of cement. This is the twenty-first, and I can't help but wonder how many more festivals will be cajoled along. Maybe that pride will pull it through. There will always be a few who absorb it.

In any case, the festival has opened my senses to plenty. I found out how to navigate Mishawaka—no small feat. I discovered that Dizzy Gillespie watches “As the World Turns.” I also learned about people and myself. Sometimes more than I cared to. Still, I was energized by the “leute” with me behind the curtain, the ones who felt that pride and let it mature. They share in a two-day nuance. They share in jazz. For them and, you, the audience, I’ve got nothing but a subdued pride. Oh. One more thing. We’ve got a festival. Breathe it in. I’ll be checking out our cement.

A NOTE FROM FATHER GEORGE WISKIRCHEN

OUR PATRON SAINT AND SPIRITUAL ADVISOR

I began early one Friday morning, April 11, 1959 when Chuck Silva picked me up at Notre Dame High in Niles, Illinois. We stopped by a house on the north side to pick up Frank Holzfeind and then set off down old US 520 to Notre Dame and the 1st collegiate Jazz Festival.

Twenty years ago is a long time. Many, many memories and thoughts crowd into my mind from these 20 wonderful weekends of listening to college jazz groups in the old Field House and in Stepan. Ziggy, the retired custodian of the Field House and I had a somewhat consensus going on consecutive attendances at CJF, but then he retired and right now I am probably the only one around who has been to all 20 of the festivals. I also had the good fortune of being involved as a performer in all but the very first of the events. For 13 years my high school band, the Melodons of Notre Dame High School held down a gig spot in the festival closing the Friday night show; for the last 6 years I have been fronting the ND Jazz Band. I had the chance to judge the festival on two occasions and have been faculty advisor to the festival for the past six years.

The CJF stage has been the place to trace the developments of jazz on the college scene. We’ve seen the bands improve drastically in quality, move into more creative approaches and mirror all of the professional developments in jazz. I’ve built lasting and productive friendships with some of the band leaders over the years — John Garvey, Gene Hall, Leon Breeden, Alvin Batiste, Bunky Green, Tom Ferguson, Hank Levy, Ray Wright, Herb Fomeroy, Jim Coffin, Bob Courrow, Warrick Carter, Herb Patnoe, Laney Steele, etc. etc. The CJF stage has been the place to trace the developments of jazz on the college scene. We’ve seen the bands improve drastically in quality, move into more creative approaches and mirror all of the professional developments in jazz. I’ve built lasting and productive friendships with some of the band leaders over the years — John Garvey, Gene Hall, Leon Breeden, Alvin Batiste, Bunky Green, Tom Ferguson, Hank Levy, Ray Wright, Herb Fomeroy, Jim Coffin, Bob Courrow, Warrick Carter, Herb Patnoe, Laney Steele, etc. etc. etc. etc.

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I’ve witnessed many great performances — Eastman’s tremendous precision, impact and musicianship, Illinois’ humor in “Old Soldiers don’t...” Larry Dwyer’s “Old Beelzebub Blues,” Hank Levy’s time charts with Towson State, Ohio State with Ladd McIntosh’s coloristics, some of the first avant garde big band writing from North Texas State, Southern University’s “I Am Music...” Fredonia’s excitement and drive, Northwest’s polish and musicality, brilliant and controversial small group performances by Randy Sandtke and the combo from IU, Ed Sheftel and his Northwestern combo with their poignant “one-time-set” on “It Was a Good Year,” the sheer fun of the Illinois Dixieland band recreating some of the Hot Five sounds, the Illinois big band playing on stage with a New Orleans marching band coming through the house, etc. etc.

I remember the excitement and tensions of getting my high school band on stage (always an hour and a half late) to close Friday nights, the production numbers we staged with multi-media effects, singers and dancers, the big band Jazz Mass by Jim McNeely we did in Stepan one Saturday morning...

I remember hearing the solo work of students then, names now — David Baker, Randy Brecker, Oscar Brashear, Mary Stamm, Morgan Powell, Steve Burton, Jim Pankow, Dave Sanborn, Jim McNeely, Bob James, Paul Winter, Jamey Aebersold, Cecil Bridgewater, Ron Dewar, De De Bridgewater, Mike Price, etc. etc....

I remember the encouragement and enlightenment I received from my conversations with many of the judges over the years... the parties and the arguments... the judges’ symposiums... the chart trading... the judges’ jam sessions. I remember the good and bad judges... the generous and selfless giving of some, the tense taciturnity of others... Dan Morganstern off in a corner at the Brat’s playing musical trivia and naming personnel on some “classic” records... Paul Horn proudly playing a ditty of his “Jazz Mass” and being told by Porky Panico to keep his Jewish hands off of “our” church music. I remember nights spent in the Morris Inn where the carton of liquor bottles was kept in my room by the student pharmacist knowing I had a busy weekend ahead of me... nights spent in the Holiday Inn sharing a room with the above mentioned Italian trumpet player whose perfect pitch placed my bathroom noises at an F-sharp. I remember the generosity of Quincy Jones and Sonny Stitt in coming out to my high school after the festival to rehearse and play with my band.

I remember the student chairmen — some efficient, some flakey, but all working hard to make CJF a success over the years... the faculty advisors for the festival whose fun and worries of helping to put CJF together I now know firsthand. I remember the standing ovations my high school band received and the many helpful comments from the judges... the long 

(continued on page 29)
the people behind the scenes

Barb Aste, Ray Volk

Barb Aste, who served as assistant chairman for the CJF, is a senior at St. Mary's College, majoring in Sociology. In four years with the Festival, she has worked in "just about every possible capacity."

Senior Marketing major Ray Volk heads this year's High School Festival. Ray, from Cascade, IA, is a percussionist for the Concert, Varsity and Marching Bands.

John Moran, Laurie McGowan, John Comiskey

Junior Gary Hayes and sophomore Jane Andersen have headed the applications staff for this year's CJF. An Accounting major from Fort Madison, IA, Gary joined CJF this year, persuaded by his roommate, Todd Carter, who will run concessions for the weekend.

Janie, a Civil Engineering major from Oklahoma City, OK, has been involved in the applications staff since arriving at Notre Dame. She plays saxophone in the ND Jazz Band, and so will take the stage Friday night.

Stan Huddleston

Production chief Stan Huddleston is in his first year on the Festival staff, joining as a result of his interest in jazz and the arts. Stan is a junior chemical engineer from Silver Spring, MD.

Gary Hayes, Jane Andersen

Matt Neff, advertising director for the Festival, is a first semester senior from Middleburg Heights, OH, majoring in Civil Engineering. After transferring to Notre Dame from Kent State last year, Matt served as co-chairman for CJF publicity.

John Comiskey

Publicity chief John Comiskey, better known as "Sky," will be at his 5th CJF this year, and states "I don't think I'll ever miss one again." A graduate student in Electrical Engineering, John has spent three years on the CJF staff as an undergrad and two years as a grad student.

Jim Modic

This is Jim Modic's sixth CJF and fourth year on the stage crew, the last two in stage manager. The senior Economics major from Fairview Park, OH thinks, "the festival has been noticeably better in the last few years." After graduation Jim hopes to find a job "to pay off all my loans," and possibly attend grad school.

Business Manager Jim Hayes is in his second year with the Jazz Festival. A senior Government major who intends to go on to law school next year, Jim boasts an excellent Miles Davis impersonation.

Jim Modic

Mike Cantwell, Mike Hinkley, Megan Quinn

1979's Festival Chairman, Joe Carey, is a senior English major concluding his fourth year of involvement with the CJF, including a year as "foreign correspondent!" while in the overseas study program at Innsbruck, Austria. A Northfield, IL native, Joe hopes to ladle soup in Chicago or participate in a creative writing program near a chain-link fence on the East Coast after graduation.

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Mike Cantwell, Mike Hinkley, Megan Quinn

Megan Quinn is a first year graduate student in Art from Bowie, MD. She was graduated from the University of Maryland last year and states her goals in life as to eat, drink, be merry and keep a stylo high.

These three artists have served the CJF in many ways over the past few months. "Wild and juicy!" Mike Cantwell is a senior Fine Arts major with a Physical Education minor. The Columbus, OH native plans on either building swimming pools, trucking, or going to grad school next year, concentrating on visual impact.

Fifth year Architecture student, Mike Hinkley, from Rockford, IL, spent a year in Rome as part of his studies and hopes to go into ceramics after graduation.

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Richard Davis

Called "the greatest bass player in existence" by Andrew Hill, Richard Davis is undisputably one of the most versatile bassists, working with many jazz greats, symphony orchestras, and studio projects ranging from easy listening to rock. Davis has recently expanded his horizons even further, accepting a professorship at the University of Wisconsin.

A Chicago native, Davis was tutored by Walter Dyett, working with the City Youth Orchestra and Chicago Civic Orchestra before joining Ahmad Jamal’s trio. He later teamed with pianist Don Shirley, moving to New York in 1954, followed by a stint with saxophonist Charlie Ventura. Five years backing Sarah Vaughan was next, until his return to New York, where he worked with Lena Home, Eric Dolphy, John Lewis, The New York Philharmonic, Igor Stravinsky, and many Broadway shows. Davis soon became one of the preeminent session bassists in the city, gigging with Al Cohn and Zoot Sims, Andrew Hill, James Moody, and the Thad Jones-Mel Lewis Orchestra (including their 1972 Russian tour), to name a few. Davis appears on hundreds of recordings with artists as diverse as Frank Sinatra, Barbra Streisand, Stan Getz, John Lennon, Roland Kirk and Van Morrison.

Buddy DeFranco

Buddy DeFranco has the unprecedented honor of winning nineteen Down Beat awards, nine Metronome Magazine awards, and sixteen Playboy All-Star awards. Cited in the Down Beat critics' poll in 1966 and the reader's poll from 1968-72, Davis has recently recorded two solo albums and appears on a recent New York Philharmonic LP.

Buddy DeFranco began playing clarinet at nine in his South Philadelphia home, and by age fourteen won a national Tommy Dorsey swing contest. Johnny "Scat" Davis took him on tour at age 15, and three years later—1941—he joined Gene Krupa. After that, DeFranco worked with Ted FioRito and Charlie Barnett, Tommy Dorsey, and Boyd Raeburn before forming his first big band in 1948, continuing to record in big bands and combos until joining the Count Basie Sextet (along with Clark Terry and Freddie Greene) in 1950.


Buddy was appointed leader of the Glenn Miller Orchestra in January, 1966—a post he held for eight years, before resuming his own recording and performing career, as well as flourishing as one of the finest jazz clinicians. His most recent records are: "Buddy DeFranco and Jim Gillis" on Classic Jazz Records and "Waterbed" and "Free Sail" on Choice Records.
Philly Joe Jones

Recognized as one of the finest post-bop drummers and foremost innovators in drumming dynamics, Philly Joe Jones has been noted for his inspired and beautiful playing since his emergence with the Todd Dameron Orchestra in the early 1950's. He gained wide exposure and respect with the seminal Miles Davis quintet/sextet in the mid 50's, and after leaving Davis in 1957, he intermittently led his own group, recording several albums. Philly Joe has played with Duke Ellington, John Coltrane, Bud Powell, Kenny Dorham, Billie Holiday, Art Blakey, Sonny Rollins, Eric Dolphy, Thelonious Monk, Freddie Hubbard, Donald Byrd and Clifford Brown, among others.

Jones was named winner of Down Beat's "New Star Award," 1961-64, the Playboy All-Star Award, 1961-64, and Down Beat Drummer of the Year 1963-64. Recently, Philly Joe toured for a year with the Bill Evans Trio, and has released a new album — "Philly Mignon" — on Galaxy Records, touring with his group Le Grand Prix and teaching.

Stanley Turrentine

Stanley Turrentine started in the music business playing blues and rhythm & blues in the 1950's. Then a stint with Max Roach brought him national attention, and "The Sugar Man" went on to make countless records as part of the CTI stable in the 60's. The saxophonist married organist Shirley Scott and played with her as well.

With the 70's, helped by CTI and the "Sugar" LP, Stanley has successfully reached the mainstream. His audiences and record sales have been growing steadily.
Friday: Nocturne Nightflight 12:15 a.m. - 2:00 a.m.
Saturday: Jazz Today 10:00 p.m. - 10:30 p.m.
Jazz Alive 10:30 p.m. - 12:00 a.m.

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friday evening april 6

7:30 –
Notre Dame Big Band
University of Notre Dame, Notre Dame, Indiana
Personnel: Leader — Fr. George Wiskirchen; Trumpets — George Dzuricsko, Mark Valaha, Steve Grise, Steve Bartoli, Andy McDonough; Saxophones — John Leslie, Mike McMahon, Mark Stager, Jane Anderson, Ron Klassen; Trombones — Shawn McKenna, Jeff Hansen, Joe Hickner, Larry Kaufman, Joe Stallier; Piano — Mike Franken; Bass — Walter Givler; Guitar — John Flaherty; Drums — Don Giongo; Percussion — Greg D'Alessandro; Vocals — Karen Jadlos.

8:15 –
Washtenaw Community College Jazz Combo
Washtenaw Community College, Ann Arbor, Michigan
Personnel: Leader — Tedus Saxophone — Peter Kluver; Alto Saxophone — Frank Fairfax; Baritone Saxophone — Karl Dyke; Trumpet — Jesse McGuire; Piano — Kenny Thomas; Bass — Max Wood; Guitar — John Lawrence; Drums — Stephen Bray.

9:00 –
University of Akron Jazz Ensemble
University of Akron, Akron, Ohio
Personnel: Leader — Roland Parucci; Trumpet — Dave Banks, Paul Konertz, Jack Schatz, Mike Fox, Rick Schneider; Trombone — John Middleton, Pete Zaremba, John Climer, Mark Scudder, Tuba — Gary Adams; Reeds — Mark Yannie, Carl Newman, Mark Lopeman, Danny Marchette; Guitar — Scott Warner; Bass — Chris Conway; Drums — Mark Goedner; Guitar — Bill Wiseman; Percussion — Bob Zollars.

9:45 –
Ohio State University Jazz Sextet
Ohio State University, Columbus, Ohio
Personnel: Saxophone — Randy Mather; Trombone — John Pedchock; Trumpet — Kim Pensyl; Piano — John Emche; Bass — Terry Douds; Drums — Jan Rupp.

10:30 –
Texas Southern University Jazz Ensemble
Texas Southern University, Houston, Texas
Personnel: Leader — Lanny Steele; Woodwinds — John Gordon, Paul Carr, Kirk Whalum, Wendell Brooks, Aubrey Dubann, Don Babits; Trumpets — Floyd Davis, Brett Burns, Michael Lewis, Kenneth Baxter, Marvin Roy, Clifford McNeil, Larry Frazier, Carlos Manuel; Trombones — Frank Lacy, Reginald Berry, Sylvester Bryant, Robert Brutus, James Moss; Drums — Tracy Shivers, Darrell Morgan; Congas — Kent Allen; Bass — Don Patterson, Michael Chukies, James Sanders; Piano — Keith Borders; Guitar — Charles Daniels; Vocals — Toni Neely, Cheryl Hawkins.

11:15 –
JUDGE’S JAM
THE FINEST IN COLLEGIATE JAZZ—SINCE 1959

A BRIEF HISTORY OF AN HONORED NOTRE DAME TRADITION

By Stuart Graw

The Collegiate Jazz Festival burst upon the Notre Dame scene in 1959, intending primarily to reintroduce jazz music to the campus and area and to provide a showcase for Midwest collegiate talent. In the intervening years, the Jazz Festival has grown in scope and size, becoming the most prestigious of all American college festivals. It has changed dramatically since those early days as a pioneering festival, as this brief overview of its history will demonstrate.

Appearing in 1959 as the Midwest Collegiate Jazz Festival, the program was restricted to the area which the name implies, featuring bands from the University of Minnesota, Ohio State University, Indiana University, and Western Michigan University. The original format was that of a "battle of the bands," and remained so until the early sixties. The first day was a qualification round for the second day's finals, where the selected bands and individual performers competed for prizes. Judges for that first year were accompanist Art Van Damme, Charles Suber, publisher of Down Beat magazine (the Festival's co-sponsor), and Frank Holzeind, owner of the Blue Note Jazz Room in Chicago. In 1960, the Festival expanded, as bands from all over the country participated. This expansion was also reflected in the judges' panel, as their number was increased by two, and a big name artist, Stan Kenton, started a trend. Some other prominent judges in the early years included Henry Mancini (1962) and Cannonball Adderley (1964). Festival attendance and reputation increased rapidly, and it is evident that this celebration has not only satisfied the immediate need which created the impulse for the event, but has also filled a greater, more permanent need. Apply this principle to the ephemeral art of jazz, so temporary in essence, and one discovers this need runs more deeply than in more permanent artforms.

In 1967, the Festival underwent some drastic changes. In recent years, this level of excellence has been maintained through the efforts of the students working to attract jazz music to the campus and area and to provide a showcase for Midwest collegiate talent. In the intervening years, the Jazz Festival has grown in scope and size, becoming the most prestigious of all American college festivals. It has changed dramatically since those early days as a pioneering festival, as this brief overview of its history will demonstrate.

Changes in the judges were reflected by 1967's crew, which featured Herbie Hancock and Donald Byrd. 1967 was the watershed year, in that it began the changes which brought the CJF to its present form. By 1972, judging was done more and more by performers; as Hubert Laws, Roberta Flack and Aynsley Dunbar attended and judged the Festival. Recently

Some possible problems in the future are troubles in attracting the big name judges, who can make more money gigging; getting sponsors due to budget cutbacks and the general state of tight money; and the increasing amount of paperwork for the students to handle. Yet the Festival has survived worse problems in the past, and as jazz has resurged, the CJF has flourished, regarded as a collegiate jazz institution, attracting many of the finest bands in the land, and luring impressive and responsive judges to the event.

(continued on page 29)
Saturday afternoon April 7

12:30 - The Tribe

University of Wisconsin-LaCrosse, LaCrosse, Wisconsin
Personnel: Leader - Steve Zenz; Saxophones - Gary German, Tom Myer, Ray Dretake, Lynn Biddick, Dave Krust; Trumpets - Steve Severance, Dave Horace, Cathy Kollner, Pierre Heeendorf, Bix Swerman, Scott Miller; Trombones - Tom Cook, Mike Francesch, Dave Baldwin, Bobbi LeRoy; French Horn - Cindi Stoll, Karen Rhode; Piano - Dan Concannon; Bass - Mike Brandmaier; Drums - Mike Sturgis; Congas - Bruce Langer.

1:15 - Washtenaw Community College Big Band

Washtenaw Community College, Ann Arbor, Michigan
Personnel: Pedal Steel - Carmen Acciaioli; Saxophones - Karl Dyke, Frank Fairfax, John Fritz, Peter Klawer, Cherryl Loyd, Houston Whitney; Trombone - Mark Chamberlain; Clarinets - Steve Fiering, Susan Kalen; Flutes - Barb Glover, Cherryl Loyd; Vocals - Sharen Hartwell, Albert Jacques, Maria Melton; Percussion - Sharon Hartwell, Chip Trombley; Fender Rhodes - Jesse McGuire, Paul Niehaus, Anthony Kosalek; Flugelhorn - Paul Niehaus; Bass - Max Wood.

2:00 - University of Iowa Jazz Combo

University of Iowa, Iowa City, Iowa
Personnel: Saxophone - Bob Thompson; Trumpet - Ed Sarath; Drums - Mike Tamaglia; Bass - John Shifflett; Piano - Tom Lyons; Guitar - John Albaugh.

2:45 - Sam Houston State University Jazz Ensemble

Sam Houston State University, Huntsville, Texas
Personnel: Leader - David Caffrey; Flutes, Saxophones, Clarinets - Don Wiede, Darryl Richards, Ron Richardson, Mark Polimen, Arthur Miller, Piccolo - Don Wiede; Flugelhorns - Danny Wilson, Richard Birdwell, Steve Gollhar; Trumpets - Danny Wilson, Carl Idlebird, Andrew Gignac, Richard Birdwell, Steve Gollhar; Trombones - Bill Weiss, Mark Munson, Judy Mullinax, Mike Edwards, LeRoy Fordham; French Horns - James Gage, Maris Johnson, Herbert Samuel; Piano - Mark Pomerantz; Bass - Manuel Lopez; Drums - Greg Dick; Percussion - Mike Shearon, Larry Ordener.

3:30 - University of Iowa Big Band

University of Iowa, Iowa City, Iowa
Personnel: Leader - Dan Yoder; Saxophones - Bob Thompson, Jamey Williamson, John DeSalm, Mike Rutherford, Neil Kelway; Trumpets - Dave Tippett, Ed Sarath, John Korn, Dave Scott, Steve Suckmey; Trombones - Brett Zivancek, Bill Berens, Bill Heine, Chuck Corio; French Horn - Ed Goode; Drums - Mike Tamaglia, Bass - John Shifflett; Piano - Tom Lyons; Guitar - John Albaugh.

Saturday evening April 7

6:30 - High School Bands

7:30 - Northeastern Illinois University Jazz Ensemble

Northeastern Illinois State University, Chicago, Illinois

8:15 - Dave Marck Trio

University of Wisconsin-LaCrosse, LaCrosse, Wisconsin
Personnel: Drums - Mike Sturgis; Bass - Nick Howell; Piano - Dave Marck.

9:00 - Ohio State University Jazz Ensemble

Ohio State University, Columbus, Ohio
Personnel: Leader - Tom Rattenberg; Saxophones - Jim Gallagher, Claude Thomas, Randy Mather, Jody Kraus, Dave Williams; Trombones - Steve Grugin, John Fedchock, Dale Hildebrand, Dave Pfeiffer, Pat Lewis; Trumpets - Jim Garee, Ken Penley, Dean Gorgin; Jeff Fulgham, Steve Sonntag, Greg Koe; Piano - John Emche; Bass - Terry Doubs; Drums - Jim Rupp; Guitar - Gile Ponticello; Percussion - Kevin Cochran.

9:45 - Ensemble IX

Wisconsin Conservatory of Music, Milwaukee, Wisconsin
Personnel: Leader - Marty Ellis; Rolla Armstead, Randy Baugher, Kevin Gierzch, William Johnson, Thomas Knouse, Kenneth Kosut.

10:30 - Northwestern University Jazz Ensemble

Northwestern University, Evanston, Illinois
Personnel: Leader - William Hochkeppel; Saxophones - Mike Pendlowski, Bill Jackson, Dave Hastings, Dave Bormberg, Darryl Liguori; Trumpets - Don Anderson, Steve Schmidt, Sue Evert, Brenton Alexander, James South; Trombones - Dave Stootz, Shawn Folkes, Mike Faulen, Mike Danforth; Tuba - Tom Garcia; Piano - Craig Knudson; Guitar - Alan Wayne; Bass - Paul Dalia; Drums and Percussion - Mark Botti, Scott Magenes; Staff Members - Steve Manszadez, Steve Schwaeger.

11:15 - Jethro Burns Band
the high school festival

The CJF High School Division, in its fourteenth year, promises to be a truly exciting event. This program, which has grown greatly both in quality and reputation since its founding, now attracts applicants from such states as Indiana, Illinois, Michigan, New York, Minnesota, Ohio, Pennsylvania and Nevada. The High School Division provides young musicians with a unique opportunity to display their musical talents. More importantly, however, the Festival affords these young musicians a learning experience in jazz through interaction with their peers and established masters of jazz.

This year's Festival, which promises to be the best yet, will be held from 8 a.m. to 5 p.m. on Saturday, April 6. Clay High School in South Bend will serve as the site for this musical event. Applications to the Festival are submitted in the form of tape recordings which are screened by a preliminary judging committee. Out of some thirty or forty bands applying, fifteen are selected to participate. On the day of the Festival, each band is allowed twenty minutes to perform charts chosen by their director. The participants are evaluated, as the college bands are, on the basis of rhythmic accuracy, dynamics, balance, interpretation and intonation. At the end of the day, both "outstanding bands" and "outstanding individuals" are designated and awarded for their achievements. Those bands designated "outstanding" are invited to open the Saturday night segment of the CJF.

The CJF High School Division represents a major contribution on the part of Notre Dame toward the development of the musical arts. Its main purpose is to provide an opportunity for growth in the art of jazz among young musicians. Because the main thrust of the event is educational, a clinic is traditionally presented in the middle of the day. Also, in order to stimulate learning through feedback, each band receives comment sheets from our experienced judges. This year we have arranged for a judge to hold a private clinic with each band immediately after their performance. Through such a procedure, the High School Festival provides these young musicians with an opportunity not only to display, but also to develop their talents. Clearly the High School Division makes an invaluable contribution to the field of jazz. Perhaps it is preparing some high school musicians for future participation in the main Festival.

If you can possibly make it, we would like to see you this Saturday. I guarantee you won't be disappointed in what you hear. As I said before, it looks like a very big year for us, and we hope you can be a part of it. The finest young musicians in the Midwest will be there to learn and compete, but more importantly to the listener, turn out some really fine jazz. If you love jazz, you'll love the 1979 High School Festival.

Ray Volk, 1979 High School Festival Chairman

Jethro Burns Band

Born in Conasauga, Tennessee in 1920, he picked up the mandolin at age six, eventually teaming with his guitarist brother Aytchie. A radio audition in Knoxville in 1932 led to the formation of the String Dusters, with the Burns brothers and guitarists Henry Haynes and Charlie Hagaman. After five years, Jethro and Haynes left the group, joining the Renfro Valley Barn Dance as a duet billed as Homer and Jethro, until they entered the service in 1941.

In late 1948, they reunited in Cincinnati at WLW, making their first recordings for King Records, including a hit single "Five Minutes More"/"Rye Whiskey." RCA Records signed Homer and Jethro in 1949, beginning a long, successful partnership lasting until Haynes' death in 1969. Their first RCA recording, "Baby It's Cold Outside," recorded with June Carter, was a huge hit, as were their parodies of "Hound Dog" and "Battle of Cucamonga"—winner of the 1959 Grammy for best humorous record. During this time, the duo also recorded serious LP's Jethro Burns, who appears Saturday night with a combo of hand-picked musicians to close out the 1979 CJF, is universally regarded as one of the greatest mandolinists of all time, and a master of many styles.

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CJF PRIZES

LARGE PLAQUES

Outstanding Performance .................................................... Selmer Company
Outstanding Performance .................................................... Selmer Company
Outstanding Performance .................................................... Selmer Company
Outstanding Performance .................................................... Selmer Company
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Outstanding Performance .................................................... Selmer Company

SMALL PLAQUES

Outstanding Saxophone ..................................................... The Woodwind
Outstanding Saxophone ..................................................... Yamaha International
Outstanding trumpet .......................................................... G. LeBlanc Company
Outstanding Drum ............................................................ King Musical Instruments
Outstanding Trombone ....................................................... Yamaha International
Outstanding Piano ............................................................. Yamaha International
Outstanding Bass ............................................................... King Musical Instruments
Outstanding Guitar ............................................................. King Musical Instruments
Outstanding Misc. (Flute) ..................................................... King Musical Instruments

CASH AWARDS

Outstanding College Bands and Composers .......................... 100.00 each
Outstanding Instrumentalists .............................................. 50.00 each
Soloist Awards/Outstanding Arrangements and Composer ....... 25.00 each

SPECIAL AWARDS

7 Drum Heads Remo Inc.
12 Pair of Drumsticks ......................................................... Promark
1 20-inch Ride Cymbal ........................................................ Avedis Zildjian Company

21
Notre Dame Big Band

The University of Notre Dame Jazz Band has opened and hosted the last six editions of the Collegiate Jazz Festival. Its twenty-one members are primarily non-music majors from the various colleges of the University, who receive credit from the music department for participation in the jazz ensembles.

In past years, the band has performed at high schools and festivals in Michigan, Indiana and Illinois, as well as appearing regularly on Jazz Night At The Nazz (the campus coffeehouse). Father George Wiskirchen directs the jazz program at Notre Dame, which includes two performing big bands and three active combos in regular rehearsal.

University of Akron Jazz Ensemble

In its fourth year of existence, the twenty piece University of Akron Jazz Ensemble has garnered many awards in its short history.

Under the direction of Roland Paolucci, several members of the group received outstanding performance awards at this year's Elmhurst Jazz Festival. The National Association of Jazz Educators (of which Mr. Paolucci is the Ohio Chapter President-Elect) chose them as a finalist for performance at their 1979 convention. In addition, the Akron Jazz Ensemble was named outstanding band at the 1978 Central Ohio Collegiate Jazz Festival, and won the 1977 Ashland College Jazz Festival.

Beginning this year, the University of Akron will offer a Bachelor of Music Degree in Jazz Studies.

Ohio State University Jazz Sextet

Including four recipients of last year's outstanding performance award combos, the nucleus of the Ohio State Jazz Sextet has been together for four years, performing throughout Ohio and the Midwest.

Composed of Randy Mather on saxophone, Kim Pensyl on trumpet, John Fedchock on trombone, pianist John Emche (outstanding composer-1978 CJF), bassist Terry Douds (outstanding soloist-1978 CJF), and drummer Jim Rupp (outstanding soloist-1978 CJF), this group is the top among the 6-10 combos in the OSU program.
the bands

The Tribe
The University of Wisconsin-LaCrosse jazz ensemble, "The Tribe", is a 22 piece band directed by Steve Zenz, which has been in heavy demand for performances throughout Wisconsin and at NFL halftime shows since its formation in 1969. The Tribe features a wide variety of charts, ranging from traditional swing to complex concert music to straight ahead jazz.

Its past performances include the 1977 Wisconsin State Music Educators Convention and college festivals throughout the Midwest.

Director Steve Zenz is percussion instructor at the UW-LaCrosse and Mount Scenario College, a performer with Young Audiences of America and a freelance musician touring the Midwest.

University of Iowa Jazz Combo
This seven member ensemble is making its second consecutive appearance here at the Notre Dame Festival. The University of Iowa group won an outstanding combo award at the 1979 Elmhurst Jazz Festival, as every member of the band received an outstanding performance award.

A part of the formative jazz program at Iowa, which presently includes three big bands and four combos, the Combo is very seasoned with broad performance experience.

Sam Houston State University Jazz Ensemble
The Sam Houston State Jazz Ensemble, directed by David Caffrey, has been recognized as one of the country's outstanding college jazz bands. During 1978, the group played at the Texas Musical Educators Association and National Association of Jazz Educators conventions, and toured Romania for two weeks, participating in the Sibiu Jazz Festival.

In 1977, the band was selected outstanding ensemble at the Wichita Collegiate Jazz Festival, and won the NAJE Multiple Soloist Improvisation Award.

This is the first CJF appearance for the Sam Houston State group. The school is located in Huntsville, TX, 70 miles north of Houston.

University of Iowa Big Band
Johnson County Landmark, the University of Iowa's big band, is making its second straight appearance at the CJF, where it was named one of last year's outstanding bands. Dan Yoder is in his second year directing the group, which has performed throughout Iowa, Illinois, Indiana, Missouri and Wisconsin.

The band takes great pride in its performance of original compositions by members of the group. Two students received outstanding composition awards at the 1979 Elmhurst Jazz Festival.

Ohio State University Jazz Ensemble
The OSU Jazz Ensemble, led by Tom Battenberg since 1970, has grown from a single big band to a full-scale department, offering a degree in Jazz Performance and Composition since 1976.

In eight years, the Ensemble has recorded six albums, including 1977's "Adventures of Cap'n Wake-up," chosen by Down Beat magazine for their "best performance by a big band" award. Their most recent LP, "Live at the Montreux Jazz Festival," was recorded on their second tour of Europe.

The group was one of the two college bands chosen to perform at the 1979 National Association of Jazz Educators convention in March, and is fresh off a two week tour of Nevada and California.

This well-travelled group was named an outstanding big band at last year's CJF, where returning soloists Jim Rupp and Randy Mather, and composer John Emche were also honored.

Northwestern University Jazz Ensemble
The Northwestern University Jazz Ensemble, directed by William Hochkeppel, is one of three twenty piece jazz bands sponsored by the School of Music and the Department of Band organizations at Northwestern.

Music majors compose a large part of the ensemble membership, but students from the schools of Speech, Journalism, Education, Arts and Sciences, Technology, and Graduate Studies also take part. Members from each class, freshmen to graduate, are represented.

This appearance at CJF is Northwestern's fifth consecutive, and the band has earned numerous awards here and at several other prestigious college festivals.
the bands

Washtenaw Community College Jazz Combo

The eight piece Washtenaw Community College Jazz Combo is headed by tenor saxophonist Peter Klaver. The group members recently performed in New Orleans, and play often in the Michigan area.

For the last three years the Washtenaw Combos have won the Governor's State Jazz Festival.

Washtenaw Community College Big Band

Under the direction of Morris Lawrence, the Washtenaw Community College Big Band is fresh from a trip to New Orleans, where they performed in the French Quarter and at the Theater of the Performing Arts, where they played to over 5,000 people. Many members of the group will soon return to New Orleans to appear at the Heritage Festival (featuring Dizzy Gillespie). In addition, this same group will tour Haiti in August.

This active, enthusiastic group has won the Governor's State Jazz Festival for the past three years.

Ensemble IX

The group of students were trained under the supervision of instructor Manty Ellis, a veteran guitarist and faculty member of the Wisconsin Conservatory of Music. Mr. Ellis is formerly guitarist for Stanley Turrentine, and has for many years been a part of top flight jazz artists throughout the United States.

Ensemble Nine appeared at the Notre Dame Festival last year (1978). However, the personnel has changed. The Ensemble has won outstanding awards in both the Elmhurst Jazz Festival, three times, and at Notre Dame twice.

The Wisconsin Conservatory has 10 Jazz Combos and two Guitar Ensembles. The Conservatory also has a State Band in its formative stages. WCM has a four year Degree Program in Jazz Performance and Arranging.

Texas Southern University Jazz Ensemble

The Texas Southern Jazz Ensemble is celebrating its tenth anniversary year. Directed by Lanny Steele, the group took outstanding band awards at the CJF in 1972, 1975 and 1977, also claiming many individual awards. In past years, the Ensemble won the Mobile Collegiate Jazz Festival twice and the Longhorn Jazz Festival four times. They have appeared four times in the non-competitive American College Jazz Festival, and at the Kennedy Center for the Performing Arts.

TSU alumni include the Jazz Crusaders, Ronnie and Hubert Laws, plus five current members of the Duke Ellington Band.

Special thanks to: Dan Morgenstern for adding another year to the Festival lore, Fr. George Waskiroch for being there, Stan Huddleston, Tom Krueger, John Comiskey, Matt Neff, Jane Andeman, Barb Aste, the operator at Local 802 New York, Megan Quinn, Mike Cantwell, Electro-Voice, Gates, Kathy Patton, Tony Pace and The Observer, The Scholastic, Kevin Pritchett, Bernadette Young, the Cultural Arts Commission, Desthardt Litho, Direct Mail Letter Service, Advertisers Aid, Zildjian, Vincent Bach, King Musical Instruments, Dennis Bamber, Dannon Yogurt, Stu Gray, National Public Radio, Buddy DeFranco, Stanley Turrentine, Joe Sampie, Philly Joe Jones, Richard Davis, Tim Hauser, Jethro Burns, the bands, and you.

Joe Carey
Dave Chertok

David Chertok presented a selection of his jazz film collection (one of the world's largest) Tuesday, April 3 in the Memorial Library Auditorium as part of Notre Dame's Jazz Week. The presentation featured rare footage of such standouts as Louis Armstrong, Duke Ellington, Bessie Smith, Count Basie, Thelonious Monk, Billie Holiday, Charlie Parker, John Coltrane, Dave Brubeck, Dizzy Gillespie and many others. Chertok has travelled to several foreign countries and many of America's leading universities showing excerpts from his collection of over 300 hours of films featuring every major jazz artist ever filmed. He is the only person in the world lecturing and showing jazz films full-time, and also teaches at The New School in New York City.

PAST CJF CHAIRMEN
1959 - William Graham
1960 - James Naughton
1961 - David Sommer
1962 - Thomas Eff
1963 - Charles Murphy
1964 - Sydney Gage
1965 - Daniel Eickusch
1966 - Tony Andrea, Tony Rivanzago
1967 - Paul Schiaver
1968 - John Noel
1969 - Gregory Mullen
1970 - Ann Heinrichs
1971 - Ann Heinrichs
1972 - Louis Armstrong
1973 - Bob Sybug
1974 - Kenneth Lee
1975 - Barbara Simonds
1976 - Damian Leader
1977 - Mike Dillon
1978 - Jim Thomas
1979 - Joe Carey

PAST CJF JUDGES
1959 - Art Van Damme, Charles Suber, Robert Tindier, Frank Horzfeld
1960 - Frank Horzfeld, Robert Share, Charles Suber, Willi Canover, Stan Kenton
1961 - Johnny Richards, George Russell, Robert Share, Charles Suber, Quincy Jones
1962 - Don DeMichael, Quincy Jones, Henry Mancini, Robert Share, Charles Suber
1963 - Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
1964 - Julian "Cannonball" Adderley, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
1965 - Clark Terry, Paul Koen, Robert Share, Charles Suber, Aril Martin
1966 - DeMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen
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 McFarden, Sonny Stitt, Fr. George Wiskirchen
1970 - Leon Breeden, Ernie Wilkins, Joe Farrell, Dan Morgenstern, Richard Abrams
1971 - Leon Thomas, Dan Morgenstern, Richard Abrams, Charlie Haden, Gerald Wilson, Willi Canover
1972 - James Aueroldi, Aynsley Dunbar, Dan Morgenstern, Hubert Laws, Roberta Flack, George Russell, Willi Canover
1973 - Alvin Battle, Joe Farrell, Jimmy Owens, Roy Haynes, Gil Evans, Hubert Laws, Dan Morgenstern
1974 - Billy Harper, Bill Watrous, Roy Haynes, Charlie Haden, Dan Morgenstern, Lonnie Smith
1975 - Hubert Laws, Jack DeJohnette, Chuck Rainey, Cecil Bridgewater, De De Bridgewater, Sonny Rollins, Dan Morgenstern
1976 - Malachi Favors, Lester Bowie, Don Moye, Bob James, Dave Remington, Joe Farrell, Dan Morgenstern
1977 - Bob James, Bob Moses, David Sanborn, Randy Brecker, Will Lee

A NOTE FROM FATHER GEORGE WISKIRCHEN

(continued from page 6)

hours of work put in by Bill Southerland and Bill Rerverton and Electro-Voice to give us great sound ... the continued help from Selmer, Zildzian and many others ... the hassles of locating a decent piano for the stage. I remember Johnny Richards stalking across the basketball floor to stop a combo in mid-performance and to then upbraid the audience for their boorish behavior. I remember the morning that the Saturday Evening Post got all the participants up early and out on the basketball floor to take a large group color shot for their cover (it never appeared). I remember some of the old days when a crew of people like John Wilson would prowl around the festival picking groups for State Department tours ... the days when prizes for the festival included appearances or engagements at the Blue Note in Chicago and the Newport Jazz Festival and all of the complications in the realization of those awards ... the problems in trying to get university approval for sponsorship of the festival by a beer company.

I remember the negotiations with the Intercollegiate Jazz Festival when they tried to get CJF to be one of their regional feeding into a national finals in Miami. Beach and how CJF decided to go it alone as a national festival in wise choice given the decades of the commercial events). I remember the growth I experienced in getting to know the Hair Specialists

Rocco's Barber Shop
Hair Specialists
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531 North Michigan Street
South Bend, Indiana 46601

Vegetable Buddies
234-1301
125 NORTH MICHIGAN STREET
ON RIVER BEND PLAZA
DOWNTOWN SOUTH BEND

Archives of the University of Notre Dame
scholastic announces
“Search for an editorial board”

On Sunday, April 1 Scholastic elected a spanking new editor - in - chief. Flushed with the thrill of victory, the editor - elect is actively seeking out enthusiastic students to fill the following positions:

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Apply Now!!!
Applications will be accepted from all those interested until Thursday, April 12, at the Scholastic office. All applications will be reviewed. If you need any information or encouragement, contact the Scholastic office at 7569 or 7419.

Notre Dame’s legendary Knute Rockne, by dubbing an electronic megaphone we had developed to amplify his voice while coaching “my electric voice”, provided us with a name, Electro-Voice, that is now known around the world through our pre-eminent position with microphones in radio and television broadcasts...in sound recording studios...in our solution to the special problems of voice transmission of Sky lab to a planetary audience of millions...plus countless other achievements in the science of microphonics.

Equally important, yet at the other end of the sound spectrum, have been our contributions in high fidelity...to sound reinforcement of such arenas as Yankee Stadium, such playgrounds as Disney World, and the sound reinforcement, too, for the unique needs of today’s famous and not-so-famous jazz musicians and their audiences. Just as we’ve been doing on a very personal basis here at the C'JF year after year.

As we begin our 53rd year, we renew our dedication to excellence in sound and leadership in engineering so that Electro-Voice will remain the sound heard around the world.