

# Collegiate Jazz Festival



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April 6-7, 1979**



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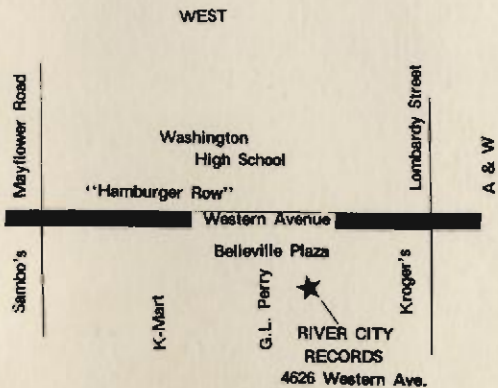
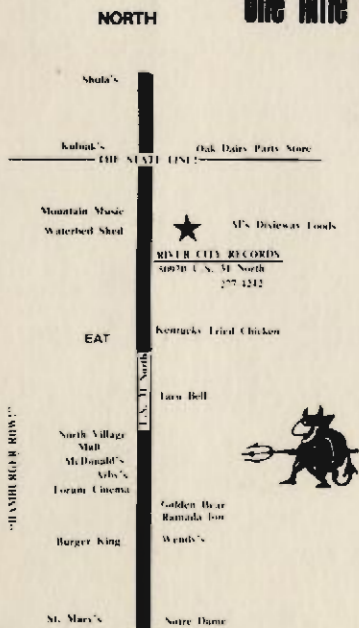


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COLLEGIATE JAZZ FESTIVAL 1979

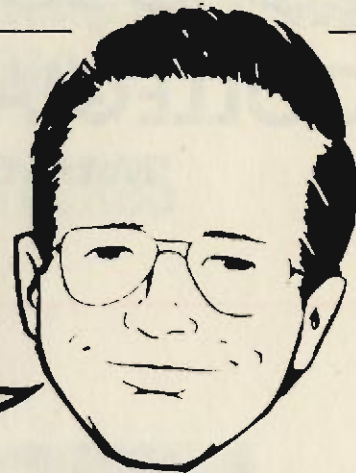
Notre Dame's Twenty-First Annual



Staff List

Chairman	Joe Carey
Assistant Chairman	Barb Aste
Production Chief	Stan Huddleston
Publicity Director	John Comiskey
Assistants	Laurie McGowan, John Moran
Applications	Jane Anderson, Gary Hayes
Advertising	Matt Neff
Assistants	Katie McGuire, Nancy Kress
Program Editor	Tom Krueger
Assistants	Brian Cullather, Stu Graw
Business Manager	Jim Hayes
High School Festival	Ray Volk, Jeff Huhta
Prizes	Matt Neff, Joe Carey
Stage Manager	Jim Modic
Assistants	Jim Edwards, Brett Le hockey, John Rizzi, Tim O'Brien, Dave Stevenson, Tim Viora
Artwork	Megan Quinn, Mike Cantwell, Mike Hinkley, Betty Wilson
Concessions	Todd Carter
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## a word from our leader

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 full of 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



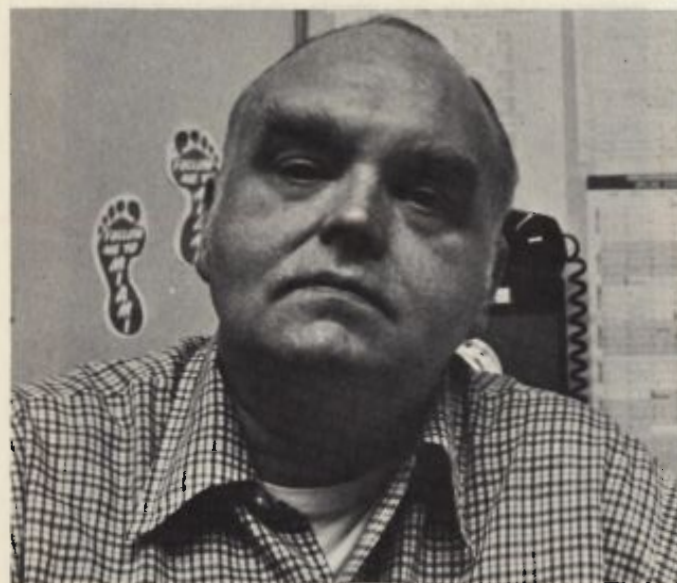
mature. They share in a two-day nuance. They share in jazz. For them and, you, the audience, I've got nothing but a cubed pride. Oh. One more thing. We've got a festival. Breathe it in. I'll be checking out our cement.

*Joe Carey*



First Row — John Moran, Joe Carey, Matt Neff, Tom Krueger, Laurie McGowan. Second Row — Brian Cullather, John Rozzi, Jane Andersen, Barb Aste (seated), John Comiskey, Katie McGuire, Stu Graw, Gary Hayes, Jim Edwards. Third Row — Ray Volk, Dave Stevenson, Jim Hayes, Tim Viora, Todd Carter, Brett Lehecky.

# A NOTE FROM FATHER GEORGE WISKIRCHEN OUR PATRON SAINT AND SPIRITUAL ADVISOR



I began early one Friday morning, April 11, 1959 when Chuck Suber 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 2-20 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 those 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 contest 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 guest 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 Pomeroy, Jim Coffin, Bob Curnow, Warrick Carter, Herb Patnoe, Laney Steele, etc. etc.

I've witnessed many great performances — Eastman's tremendous precision, impact and musicianship, Illinois' humor in "Old Soldiers don't . . .," Larry

Dwyer's "Old Bealzebub 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, Northwestern'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-tune-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.

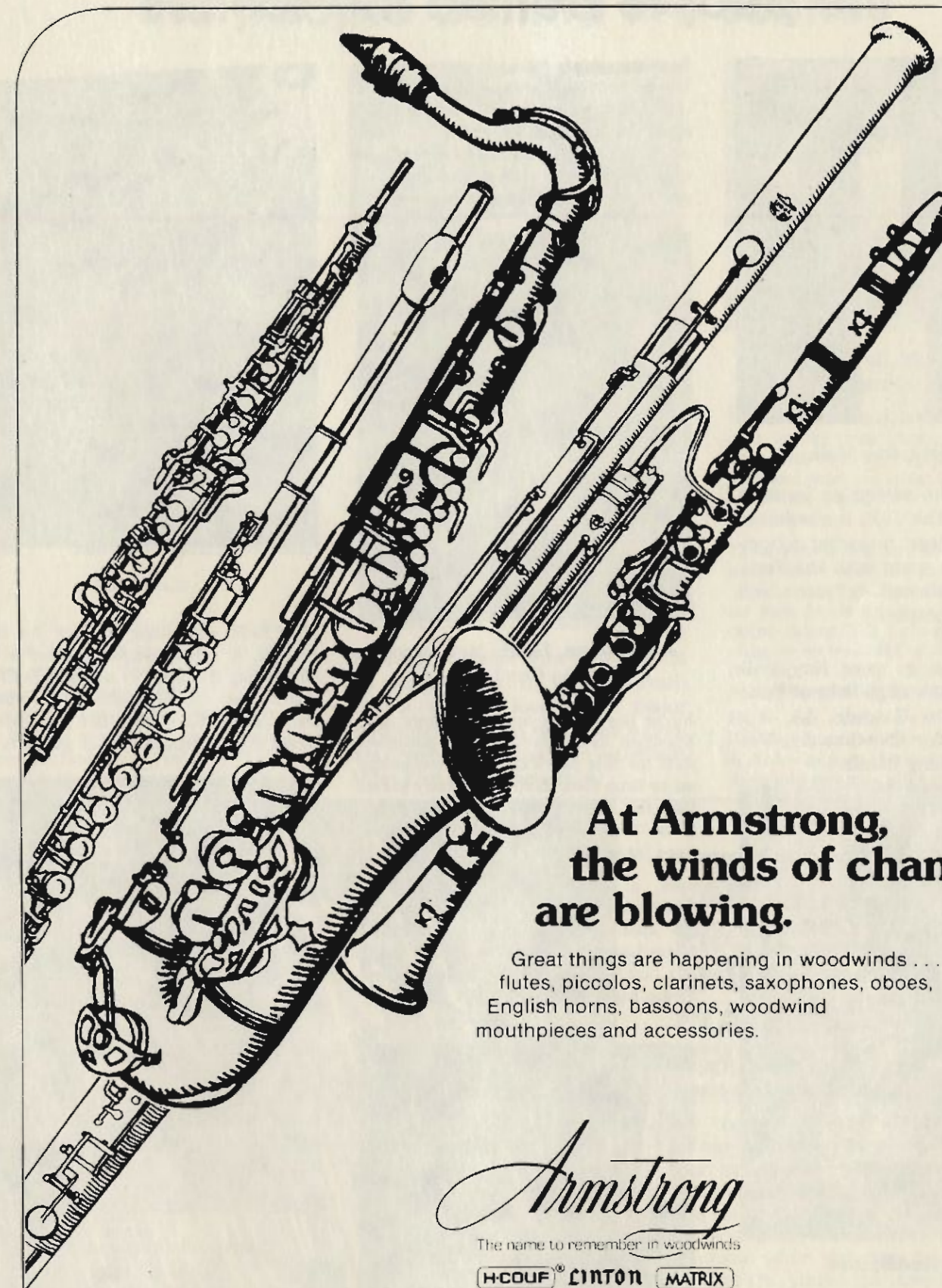
I remember the excitement and tensions of getting my high school band on stage (always an hour and a half late) to close Friday nights, the production numbers we staged with multi-media effects, singers and dancers, the big band Jazz Mass by Jim McNeely we did in Stepan one Saturday morning . . .

I remember hearing the solo work of students then, names now — David Baker, Randy Brecker, Oscar Brachear, Marv Stamm, Morgan Powell, Dee Barton, 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 Morgenstern off in a corner at the Bizot's playing musical trivia and naming personnel on some "classic" records . . . Paul Horn proudly playing a dub 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 chairman for supposed safety . . . the hassles of getting the judges from the dining to the judges' table . . . 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)



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## 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.



**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.

Publicity chief John Comiskey, better known as "Sky," will be at his 7th 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.



**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.

Jane, 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.



**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.



**Brian Cullather, Stu Graw, Tom Krueger**

Tom Krueger, the person charged with putting this program together, is a sophomore from Madison, WI with no major and a newfound aversion toward deadlines.

## the people behind the scenes



**Jim Modic**

This is Jim Modic's sixth CJF, and fourth year on the stage crew, the last two as 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.



**Dave Stevenson, Jim Edwards, John Rozzi, Tim Viora, Brett Lehecky**

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.

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.



**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 xylol 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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# the judges



**Buddy DeFranco**

Buddy DeFranco has the unprecedented honor of winning nineteen *down beat* awards, nine *Metronome* Magazine awards, and sixteen *Playboy* All-Star awards as best jazz clarinetist.

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 Septet (along with Clark Terry and Freddie Greene) in 1950.

He has played with Billie Holiday, Nat Cole, Charlie Parker, Oscar Peterson, Dizzy Gillespie, Stan Getz, Lenny Tristano, Nelson Riddle, Billy Eckstine, George Auld, Charlie Barnett, Art Tatum, Willie Smith, and the Metronome Jazz All-Stars.

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.

## 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 Vaughn was next, until his return to New York, where he worked with Lena Horne, 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.

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.



# the judges



Nat Adderley, left, with his brother, the late "Cannonball" Adderley.

## Nat Adderley

Florida born Nat Adderley first gained prominence playing with his brother, altoman Julian "Cannonball" Adderley in the 1950's. The versatile trumpeter and coronetist has played with Duke Ellington, Wes Montgomery, Budd Johnson, Joe Zawinul, Yusef Lateef, Clark Terry, Roy Nance, Harry Edison, Bobby Timmons, and most recently with Philly Joe Jones.

He is the composer of such jazz standards as "The Work Song", "Boy With the Sad Eyes", and "Jive Samba".

## master of ceremonies



Tim Hauser, the master of ceremonies for the 1979 Collegiate Jazz Festival, is a founding member of the Manhattan Transfer, one of America's most distinctive vocal groups.

Hauser and the Manhattan Transfer have a varied, eclectic musical background, touching on jazz, rhythm and blues, show tunes, funk, blues, swing and folk. His singing career dates back to 1958 with a New York R and B group called The Criterions. Hauser subsequently worked as a producer, disc jockey, and in a folk group which included Jim Croce.

His group has six albums since its formation in 1969; "Manhattan Transfer and Gene Pistilli," "Manhattan Transfer," "Coming Out," and "Pastiche," which Hauser produced.



## Joe Sample

For Joe Sample, 1978 was the breakthrough year. The renowned keyboardist of The Crusaders not only scored a personal triumph with the resounding chart success of his first solo album, *Rainbow Seeker*, but at the end of the year, Sample was named "Top New Male Artist" in the prestigious Record World Jazz Awards.

Sample is, with "Stix" Hooper and Wilton Felder, a founding member of The Crusaders, the famed instrumental group that has become a dominant force on the jazz, R&B and pop charts during a spectacular career of over twenty-five years. The band's 1977 *Free As The Wind* album spent more than two months in the number one position on the nation's jazz charts and the 1978 release, *Images*, finished the year having spent more than three months topping those same charts, while collecting another Record World Jazz Award for "Top Album (Group)". The Crusaders also won "Top Group" and "Top Producer" awards.

Sample's solo album debut, *Rainbow Seeker* (which spent over thirty-five weeks on the jazz charts), and his new album, *Carmel*, show him stretching out musically, allowing his distinctive and highly accessible piano playing to come to the forefront. The solo projects are a natural extension of Sample's ongoing outside role as a session musician. He has accompanied Joni Mitchell, Steely Dan, Quincy Jones and numerous others in the studio.

Born in Houston, Texas, he began playing professionally at age 12 and later formed a band called the Swingsters, which mixed jazz and blues elements and cited such influences as Dizzie Gillespie, Charlie Parker, Bobby Bland and B.B. King. Along with sax player Felder and drummer Hooper, Sample ventured to Los Angeles and the group changed its name to The Crusaders. They began recording and they haven't stopped since. Within the music industry, Sample and his fellow Crusaders are regularly referred to as "musician's musicians".

# the judges

## 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 Blakely, 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 mass audience. His audiences and record sales have been growing steadily.



UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet - Big Bands

Name of Band \_\_\_\_\_ Appearance Time \_\_\_\_\_

Selections: 1) \_\_\_\_\_ 3) \_\_\_\_\_  
2) \_\_\_\_\_ 4) \_\_\_\_\_

(Judges should check an evaluation in each category. Number one is highest rating. Participating performers would appreciate as many written comments as you can make.)

TECHNIQUE:	1	2	3	4	5
TONE QUALITY					
BALANCE					
PRECISION					
INTONATION					
DYNAMICS					
RHYTHM FEEL					

MUSICALITY:

INTERPRETATION					
ORIGINALITY & IMAGINATION					
SOLOISTS					
MUSIC (Quality of Arrangements)					
EFFECT, IMPACT, COMMUNICATION & INTENSITY					

COMMENTS & REMARKS

Judge's Signature \_\_\_\_\_

UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet - Combos

Name of Group \_\_\_\_\_ Appearance Time \_\_\_\_\_

Selections: 1) \_\_\_\_\_ 3) \_\_\_\_\_  
2) \_\_\_\_\_ 4) \_\_\_\_\_

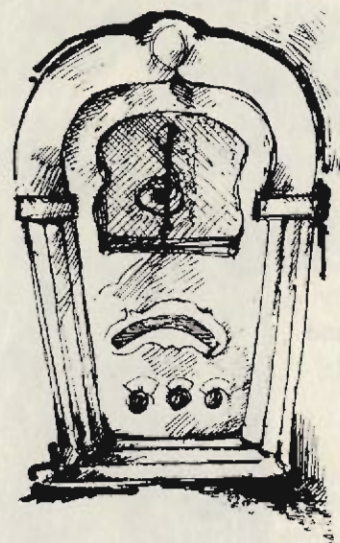
(Judges should check an evaluation in each category. Number one is highest rating. Participating performers would appreciate as many written comments as you can make.)

	1	2	3	4	5
MUSICIANSHIP (Technique, etc.)					
RHYTHM FEEL					
ENSEMBLE (Play together?)					
SOLOISTS					
OVER ALL CREATIVITY (Originality & Imagination)					
EFFECT, IMPACT, COMMUNICATION & INTENSITY					
CHOICE OF MUSIC					

COMMENTS & REMARKS

Judge's Signature \_\_\_\_\_

# JAZZ



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 Dzuricko, Mark Vahala, 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 Stalteri; Piano — Mike Franken; Bass — Walter Givler; Guitar — John Flaherty; Drums — Don Ginocchio; Percussion — Greg D'Alessandro; Vocals — Karen Jados.

### 8:15 — Washtenaw Community College Jazz Combo

*Washtenaw Community College, Ann Arbor, Michigan*

Personnel: Leader, Tenor Saxophone — Peter Klaver; 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 Paolucci; Trumpets — Dave Banks, Paul Klontz, Jack Schantz, Mike Fox, Rick Schneider; Trombones — John Middleton, Pete Zaremba, John Climer, Mark Scatterday; Tuba — Gary Adams; Reeds — Mark Yannie, Carl Newman, Mark Lopeman, Danny Marchetta, Dick Willis; Piano — Scott Warner; Bass — Chris Conway; Drums — Mark Gonder; Guitar — Bill Wiseman; Percussion — Bob Zollars.

### 9:45 — Ohio State University Jazz Sextet

*Ohio State University, Columbus, Ohio*

Personnel: Saxophone — Randy Mather; Trombone — John Fedchock; Trumpet — Kim Pensyl; Piano — John Emche; Bass — Terry Douds; Drums — Jim 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 Brocks, Aubrey Duham, Don Bables; Trumpets — Floyd Davis, Brett Burns, Michael Lewis, Kenneth Baxter, Marvin Roy, Clifford Madelin, 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 Chukes, 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

When an event celebrating an artform lasts twenty years, 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.

Frank Holzfeind, 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



Pictures of the 1966 Festival; the first Festival program; and a hot guitarist, circa 1962.

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 accordionist Art Van Damme; Charles Suber, publisher of *down beat* magazine (the Festival's co-sponsor), and

*Time* tabbed the CJF as "the hippest college bash of them all."

In 1967, the Festival underwent some drastic changes. Attendance had been poor for the last two years, and there was talk of cancelling the show. To deal with these problems, the format was altered to make the CJF a true festival, rather than a competition. Selection of the judges began emphasizing prominent players of the music rather than critics or appreciators, and the judges' jam was instituted. This move toward concentrating on the artistic nature of jazz helped the Festival survive to be the oldest of its kind in the world.

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

names such as Laws (1973, 1975 and 1978), Bill Watrous (1974), Cecil and De De Bridgewater (1975), Sonny Rollins (1975), Bob James (1977), Louie Bellson (1978) and many others have served as judges. James had competed in the CJF in 1962 and later came back to serve as a judge. Cecil and De De Bridgewater also had won as contestants at the Festival, as had Randy Brecker and James Pankow, reflecting the level of excellence which the Jazz Festival is known for. Fine bands from twenty-nine states, from Maine to California, have appeared in the Fieldhouse and Stepan Center — the two sites the CJF has been staged in.



This band from 1963 utilizes the Old Fieldhouse well.

In recent years, this level of excellence has been maintained through the efforts of the students working to bring the best possible Jazz Festival to Notre Dame. In 1977, Bob James and Stan Getz headed the list of judges. One name often glanced over, since he is a critic, not a well-known performer, is Dan Morgenstern, a lifelong friend of the event. The former editor of *down beat* magazine, he has served as a judge for ten of the last eleven years, and will do so again this year. 1978's CJF featured one of the finest collection of judges in Festival history: Louie Bellson, John Lewis, Lew Tabackin, Morgenstern, Hubert Laws and Larry Ridley. This year's lineup is in keeping with the twenty-one year tradition of excellence also.

Despite its prominence as the oldest and most respected of college festivals, the CJF has not been free from problems. Over the years, *down beat* dropped its sponsorship of the event, but its place was quickly assumed by the Notre Dame Student Union Cultural

Arts Commission. CJF has withstood attempts to make it subordinate to a larger national competition, and has maintained its unique character, which prompted Stan Kenton to call it "the most magnificent, clean-cut, swingin' affair I've ever attended." Talk of ending the Festival in 1966 was quickly dispelled by increasing attendance, and the CJF has reached capacity crowds since 1973.

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 cut-backs 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)



The 1968 Judges' Panel deliberates.



## saturday afternoon april 7

### 12:30 — **The Tribe**

*University of Wisconsin-LaCrosse, LaCrosse, Wisconsin*

Personnel: Leader — Steve Zenz; Saxophones — Gary Gorman, Tom Myer, Ray Dretske, Lynn Biddick, Dave Kuntz; Trumpets — Steve Severance, Dave Borsos, Cathy Kellner, Pierre Beelendorf, Bix Swerman, Scott Miller; Trombones — Tom Cook, Mike Franceschi, Dave Baldwin, Robbin LeRoy; French Horns — Cindi Stoll, Karen Rhode; Piano — Dan Corcoran; Bass — Mike Brandmeier; 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 Klaver, Cherryl Loyd, Houston Whitney; Trombone — Mark Chamberlain; Clarinets — Steve Fiering, Susan Kalen; Flutes — Barb Glover, Cherryl Loyd; Vocals — Sharen Hartwell, Albert Jacquez, Maria Melton; Percussion — Sharen Hartwell, Chip Trombley; Fender Rhodes — Alan Hill, Kenneth Thomas; Guitar — Jeff Jones, John Lawrence; Trumpets — Jesse McGuire, Paul Niehaus, Anthony Rosales; 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 Wiehe, Darryl Richards, Ron Richardson, Mark Polimeno, Arthur Miller; Piccolo — Don Wiehe; Flugelhorns — Danny Wilson, Richard Birdwell, Steve Gollihar; Trumpets — Danny Wilson, Carl Idlebird, Andrew Gignac, Richard Birdwell, Steve Gollihar; Trombones — Bill Weiss, Mark Munson, Judy Mullinax, Mike Edwards, LeRoy Fordham; French Horns — James Gage, Maria Johnson, Herbert Samuels; 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 Sutherland, Neil Kolwey; Trumpets — Dave Tippet, Ed Sarath, John Korn, Dave Scott, Steve Stickmey; Trombones — Brett Zvbacek, Bill Berens, Bill Heine, Chuck Comella; French Horn — Ed Goeke; 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*

Personnel: Leader — Aaron Horne; Tim Anderson, Carl Annis, Harrison Bankhead, William Hernandez, John Geraci, Cliff Holm, Marilyn Javor, Stanley Johnson, James Kosiek, Victor Lebron, Joseph Lill, John Lindenberger, Salvatore Mancini, Tom Novotny, William Perry, Greg Rockingham, George Schmidt, John Smarzewski, Stanley Soparas, Fenton Sparks, Timothy Theis.

### 8:15 — **Dave Marck Trio**

*University of Wisconsin-LaCrosse, LaCrosse, Wisconsin*

Personnel: Drums — Mike Sturgis; Bass — Rick Howell; Piano — Dave Marck.

### 9:00 — **Ohio State University Jazz Ensemble**

*Ohio State University, Columbus, Ohio*

Personnel: Leader — Tom Battenberg; 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, Kim Pensyl, Dean Congin, Jeff Fulgham, Steve Sonntag, Greg Kos; Piano — John Emche; Bass — Terry Douds; Drums — Jim Rupp; Guitar — Giles Ponticello; Percussion — Kevin Cochran.

### 9:45 — **Ensemble IX**

*Wisconsin Conservatory of Music, Milwaukee, Wisconsin*

Personnel: Leader — Manty Ellis; Rolla Armstead, Randy Baugher, Kevin Gierach, William Johnson, Thomas Knotek, Kenneth Kosut.

### 10:30 — **Northwestern University Jazz Ensemble**

*Northwestern University, Evanston, Illinois*

Personnel: Leader — William Hochkeppel; Saxophones — Mike Pendowski, Bill Jackson, Dave Hastings, Dave Bomberg, Daryl Liquin; Trumpets — Don Anderson, Steve Schmidt, Bill Essert, Brendon Alexander, James South; Trombones — Dave Stoertz, Shawn Folkes, Mike Paulsen, Mike Danforth; Tuba — Tom Garcia; Piano — Craig Knudsen; Guitar — Alan Wayne; Bass — Paul Dallas; Drums and Percussion — Mark Botti, Scot Magnesen; Staff Members — Steve Menendez, Steve Schwaegler.

### 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 repute 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

## the guest band Jethro Burns Band



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.

Born in Conasaga, 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 1945, 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 in a countrified swing style.

Recently, Burns has recorded with Steve Goodman, Ray Browne, Shelly Manne and Vassar Clements, as well as releasing LP's on Flying Fish Records.

# CJF PRIZES

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Outstanding Performance .....	Selmer Company
Outstanding Performance .....	Selmer Company
Outstanding Performance .....	Selmer Company
Outstanding Performance .....	Selmer Company
Outstanding Instrumentalist .....	Selmer Company
Outstanding High School Band .....	Selmer Company
Outstanding High School Band .....	Selmer Company

## SMALL PLAQUES

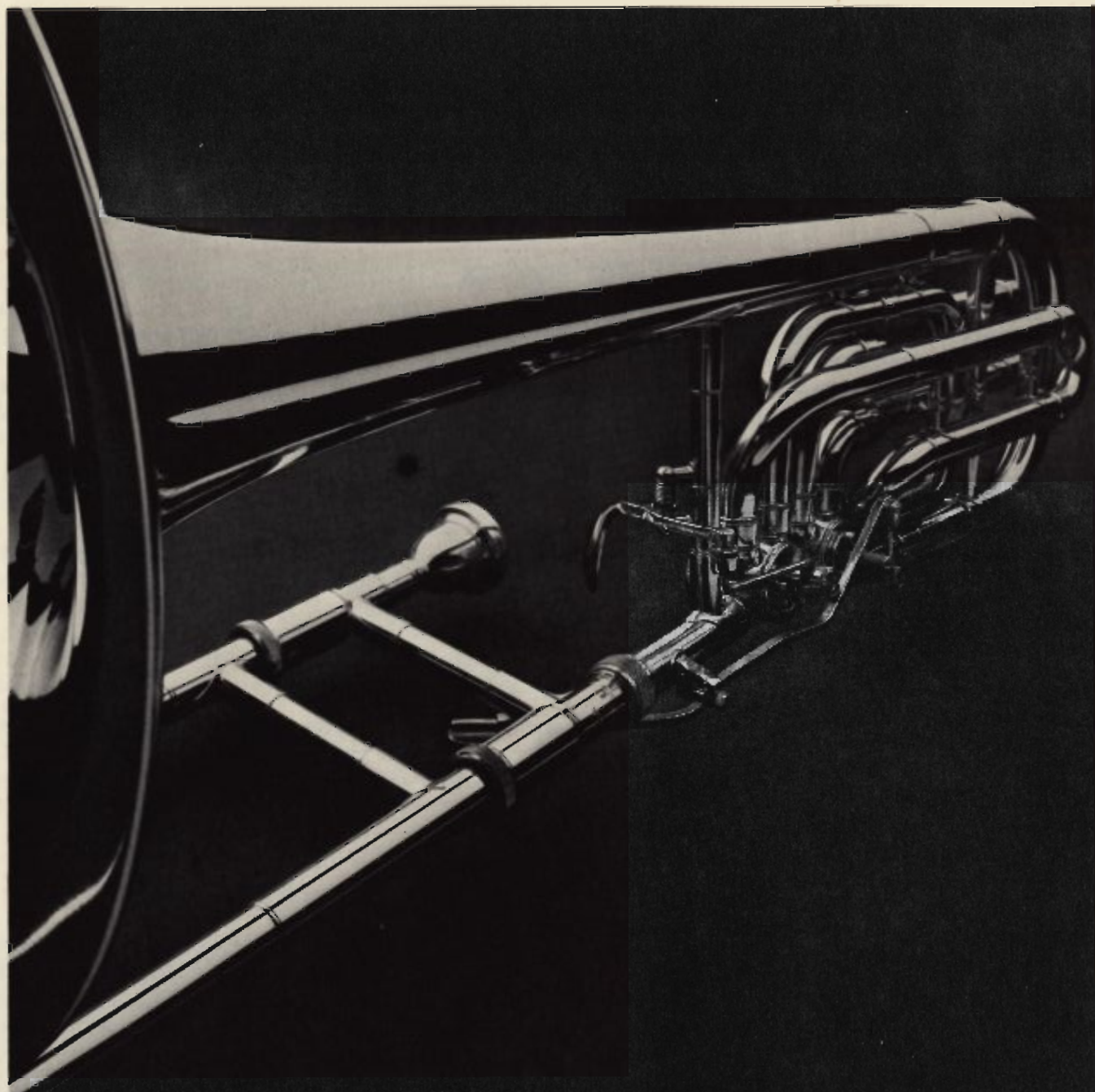
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Outstanding Saxophone .....	Yamaha International
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Outstanding Drum .....	King Musical Instruments
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# the bands



## 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 combo, 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 CJE), bassist Terry Douds (outstanding soloist-1978 CJE), and drummer Jim Rupp (outstanding soloist-1978 CJE), 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.

# the bands

## Northeastern Illinois University Jazz Ensemble

From its inception in 1970, the Northeastern Illinois University Jazz Ensemble has been a tight and expressive group, providing talented musicians for many of Chicago's top local jazz bands. Among the group's alumni is noted arranger-composer Tom Hillard.

Since Dr. Aaron Horne assumed charge of the program in September, 1977, the group has performed throughout the Chicago area; at high schools, junior colleges, the Mayor Daley Plaza Center, Board of Governors meetings, and for the Mayor's office. In addition, the ensemble has played with many jazz artists, including Roger Pemberton, Louis Smith, Bunky Green and Bill Porter.

The twenty-one members of the ensemble meet four hours weekly as a credit course, participating in the planning of all programs.

## 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 Montreaux 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.

\*\*\*\*\*

Special thanks to: Dan Morgenstern for adding another year to the Festival lore, Fr. George Wiskirchen for being there, Stan Huddleston, Tom Krueger, John Comiskey, Matt Neff, Jane Andersen, 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, Deethardt Litho, Direct Mail Letter Service, Advertisers Aid, Zildjian, Vincent Bach, King Musical Instruments, Dennis Bamber, Dannon Yogurt, Stu Graw, National Public Radio, Buddy DeFranco, Stanley Turrentine, Joe Sample, Philly Joe Jones, Richard Davis, Tim Hauser, Jethro Burns, the bands, and you.

Joe Carey

## 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.

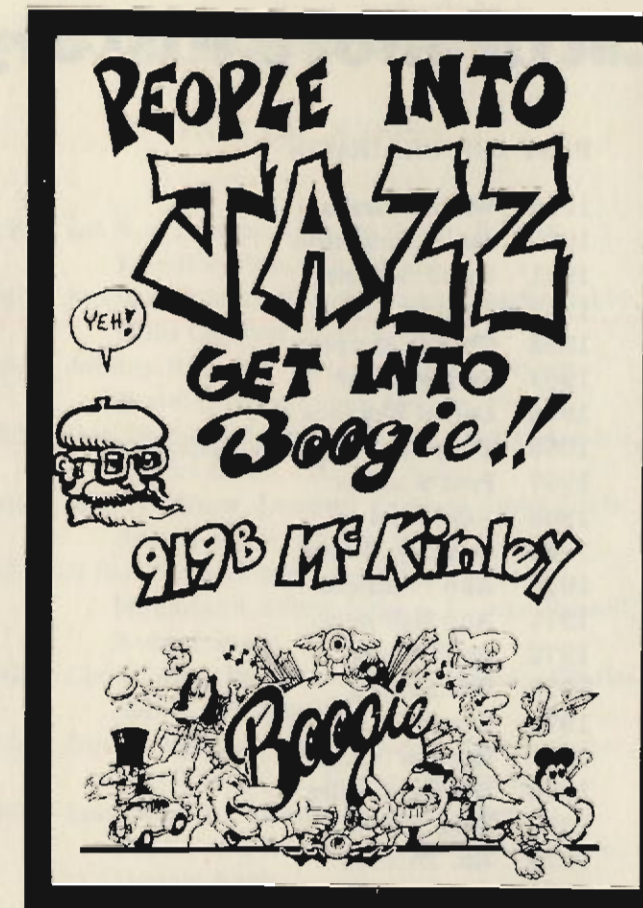
Ensemble Nine appeared at the Notre Dame Festival last year (1978). However, the personnel has changed. The Ensemble has won outstanding awards in both the Elmhurst Jazz Festival, three times, and at Notre Dame twice.

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 1973, 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.

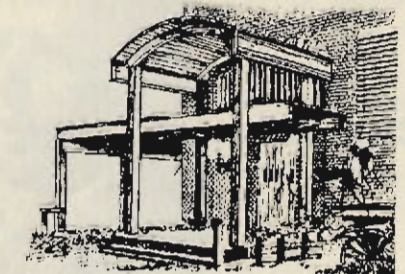


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## jazz week at notre dame

### 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 stand-outs 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.

## ...still more history

### PAST CJF CHAIRMEN

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
1975	Barbara Simonds
1976	Damian Leader
1977	Mike Dillon
1978	Jim Thomas
1979	Joe Carey

## ...still more history

### PAST 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, 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" Adderly, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
1965	Clark Terry, Paul Korn, Robert Share, Charles Suber, Arif Mardin
1966	Don DeMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen
1967	Lalo Schiffrin, Herbie Hancock, Don DeMichael, Robert Share, William Russo, Donald Byrd
1968	Freddie Hubbard, Dan Morgenstern, Gerald Wilson, Oliver Nelson, Robert Share, Ray Brown

1969	Clark Terry, Ernie Wilkins, Dan Morgenstern, Gary McFarland, Sonny Stitt, 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, Willis Canover
1972	Jamey Aebersold, Aynsley Dunbar, Dan Morgenstern, Hubert Laws, Roberta Flack, George Russell, Willis Canover
1973	Alvin Batiste, 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
1978	Hubert Laws, Larry Ridley, John Lewis, Louis Bellson, Lew Tabackin, Dan Morgenstern



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### A NOTE FROM FATHER GEORGE WISKIRCHEN

*(continued from page 6)*

hours of work put in by Bill Southerland and Bill Reventos and Electro-Voice to give us great sound . . . the continued help from Selmer, Zildjian and many others . . . the hassles of locating a decent piano for the stage. I remember Johnny Richards stalking across the basketball floor in the Field House 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 that 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 regionals feeding into a national finals in Miami

Beach and how CJF decided to go it alone as a national festival (a wise choice given the debacles of the commercial events). I remember the development of a true "festival" format out of the old "battle of the bands" concept and the always present student-musician concern and orientation of CJF that successfully avoided commercial exploitation. I remember the growth I experienced in getting to know the judges — Oliver Nelson, Quincy Jones, Clark Terry, Cannonball Adderley, Stan Kenton, Billy Taylor, Herbie Hancock, Richard Abrams, Willis Conover, Sonny Rollins, Johnny Richards, Sonny Stitt, Hubert Laws, Bill Watrous, Bill Russo, etc. etc. . . .

But most of all, I remember the great jazz heard over the years and the great people who played it and the great people who made it possible. I've left out a lot of names and events, but somewhere in here is a rambling history of some of the high points of the past 20 CJF's. I will always be grateful for having been around what is without a doubt the oldest and best of the college festivals. I've learned a lot. I've enjoyed a lot. I hope to be around and involved in the runnings of 20 more CJF's . . . at least.

## 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:

Managing Editor  
Art Director  
Production Manager  
News Editor  
Culture Editor  
Sports Editor  
Fiction Editor  
Copy Editor  
Layout Editor  
Photography Editor  
Business Manager  
Ad Manager  
Circulation Manager

### 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.



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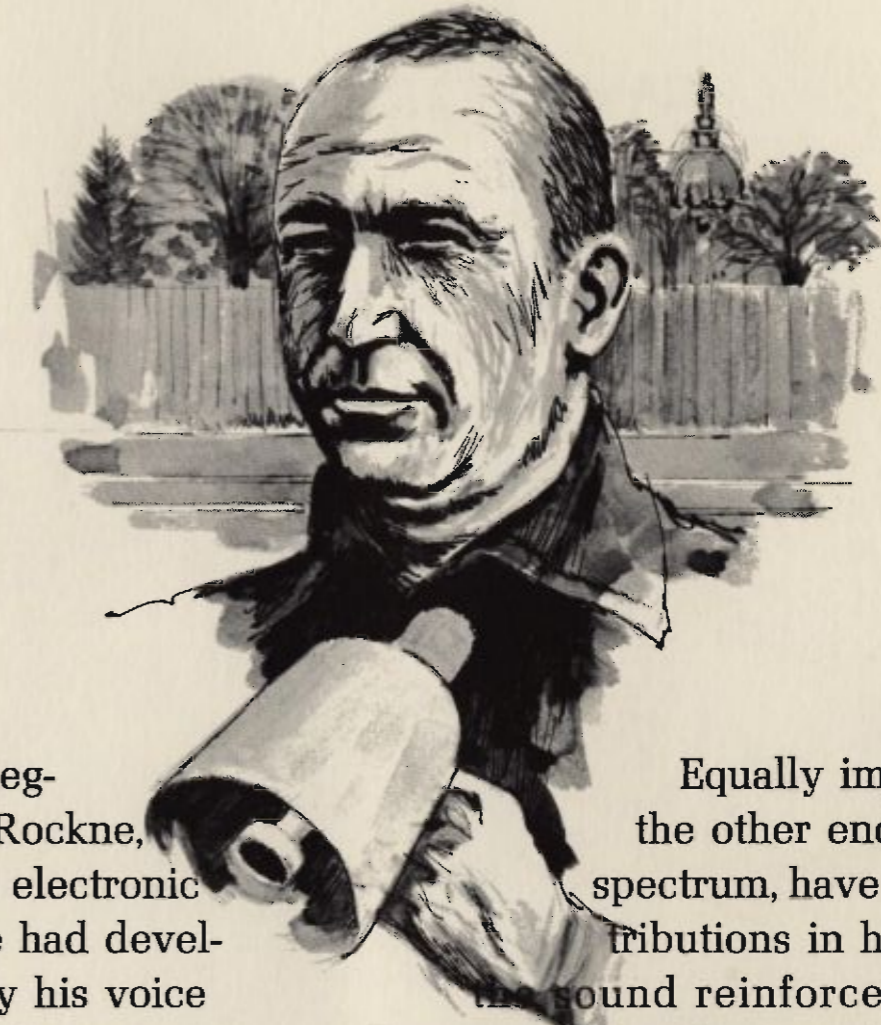


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