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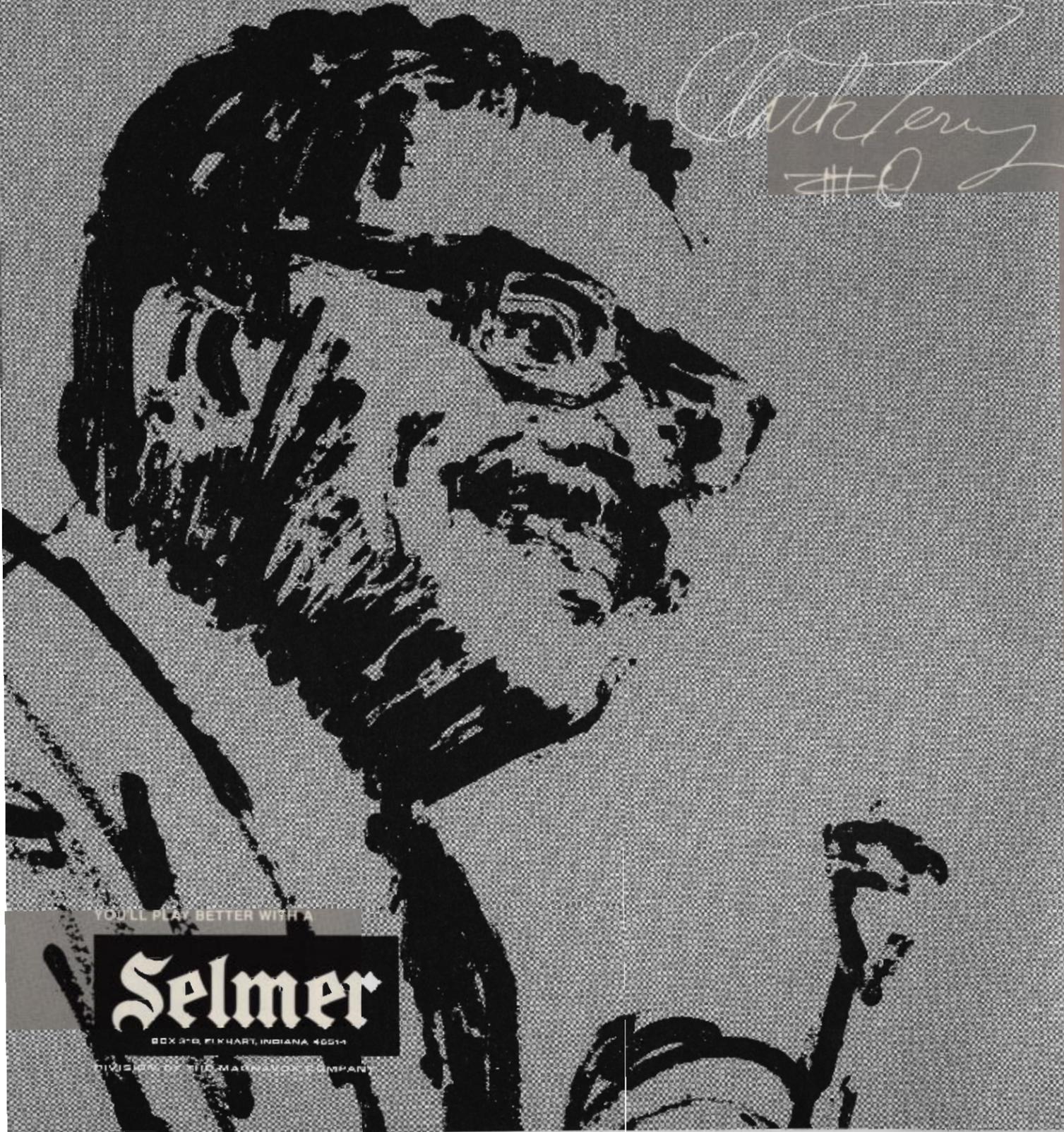
1972

NOTRE DAME COLLEGIATE JAZZ FESTIVAL MARCH 10 & 11

- Chairman Bob Syburg
- Advertising Greg Maloblocki
- Applications & Accommodations Dave Wehner
- Cultural Arts Commissioner Bob Brinkmann
- Faculty Advisor Dick Bizot
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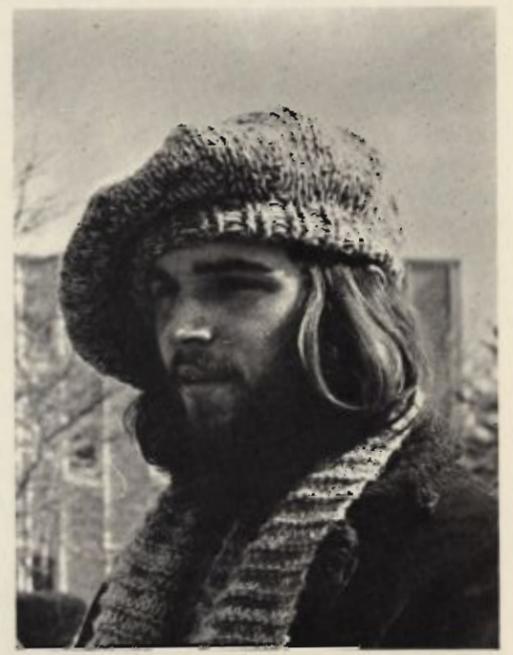
at last...

After twelve months of anxious activity — negotiations, communications, exasperations, and exultations — CJF is here again. It never seems quite real, never fully impressive until the burdens of our responsibilities are lifted and the mystique of CJF takes over. In those three hundred and sixty-four days that belong to the staff there are moments when the emotional surges of applause, the hypnotizing display of talent, and the electric unity of music and mind seem like lonely monuments of years gone by, not tradition. But traditions like those are CJF.

CJF is in its fourteenth year. It is not the same festival. We are not the same people. CJF '72 is the fourteenth generation of the spirit and enthusiasm that started it all. In the fourteenth season of renewal and regeneration, we have some old friends and some new friends to thank for helping to make it all possible once again.

First of all, we would like to express our gratitude to our judges, Jamey Aebersold, Aynsley Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, and George Russell and to our master of ceremonies, Willis Conover, who have generously donated their time and experience.

A special note of thanks to Bill Sutherland and Bill Raventos and the people of Electro-Voice Inc., who provide us each year with the finest sound system available; to King, Selmer, Getzen, Armstrong, Gibson, Hirschman, Slingerland, Garrard, and Avedis-Zildjian; also to Dick and Joyce Bizot and the other friends and aids who helped make the year pass more smoothly and enjoyably for us; Dan Morgenstern, Helen Peters, Byron, Dr. James Phillips, Ona Butler, Gil Evans, Dr. Joseph Scott, Mr. Charles Lehman, Bob Brinkman, Marsha, Ian Underwood, and countless others. Also, gratitude to the National Endowment for the Arts for their grant to CJF. But most of all, thanks to our loyal audience and the talented musicians without whom traditions would be lost.



Bob Syburg and the Staff of CJF '72.



Dick Bizot, Greg Maloblocki, Dan Hyde, Bob Syburg, Chuck Leader, Dave Wehner, Eric Kinkopf, Lou Campagna, Mario Avalos

"I'll remember the people"

This is my fifth year as the CJF's faculty advisor and it will be my last. The latter fact, which may be of interest only to myself (though to me it is cause for considerable regret), has prompted me to think that it is an appropriate time to put on paper some reflections about what the five years have been like.

Though I knew about the festival almost from its beginning (I remember rewriting a CJF news release for my college newspaper in — I've since checked — 1960), it was 1966 before I had a chance to attend. Not such a long time ago, 1966 — though it's half the CJF's lifetime ago. And it seems longer when you stop and think that the festival was still being held in the old fieldhouse then, that Larry Dwyer was still a Notre Dame undergraduate, and that the most exciting new talent of 1966 was that of a Notre Dame freshman named Bill Hurd.

I was a spectator at CJF for two years and then became faculty advisor just after the 1967 festival. Though I was not involved with the 1967 festival, and so have no insider's memories of it, I really should begin my account with some mention of that year. In retrospect it is apparent that Paul Schlaver, the '67 chairman, set the festival on a course which it has been following ever since. CFJ was already a going concern, of course, but Schlaver and his assistant chairman, John Noel, did much more than simply produce the ninth annual edition. For one thing, they broadened the base of the festival, giving it for the first time an educational emphasis (certainly an appropriate emphasis for a college jazz event to have). They instituted the annual high school festival, run concurrently with its college-level parent; they initiated the annual symposium; and they added a pre-festival concert-lecture by the Jamey Aebersold Sextet. The other major innovation that Schlaver and Noel made was to improve the festival's continuity from year to year — which I'll get around to explaining in a couple of minutes. But first a digression.

I have often wondered what kept the festival afloat during its first decade of operation. (I sometimes wonder what has kept it going more recently, too; but that's a separate story.) Notre Dame is not the most likely place in the world for the major college jazz event to be held: there is no school of music at du Lac, and the music department (which sometimes seems to be an appendage of the marching band — though it's not) must be one of the smallest on campus. Moreover, jazz has never held the avid interest of anything like a majority of the students here. Back when there was a Friday afternoon session, there would always be more undergraduates playing basketball on the Stepan Center parking lot than listening to the music within Stepan's confines.



That CJF has not only survived but has grown and (in a manner of speaking) prospered is surely the result of the efforts of a few stubborn people. Each year a staff comes from somewhere (out of the woodwork, I'm convinced), just crazy enough to think that they can put the thing on once more. And they have had the support of off-campus people. *Downbeat* magazine has been a steady supporter, for example. Its publisher, Charles Suber, was a judge during each of the first eight years; its former editor, Don DeMichael, judged for two; and the present editor, Dan Morgenstern, has headed the judging panel during my five years. The Berklee School of Music in Boston, was a strong backer during the first decade. Its administrator, Robert Share, holds the record (nine years) for service as a judge. Musical instrument companies, especially Selmer, have also helped to keep the festival going.

Perhaps the strongest and most important supporters of the festival have been the musicians themselves and their leaders. In the early years Indiana University paid a visit almost annually, and other Big Ten schools (Ohio State, Illinois, Michigan, Michigan State, Northwestern) were frequent competitors. MIT has sent an entry every year since 1966; and Shenandoah and Towson State have become regulars in recent years. Without the encouragement of people like Illinois' John Garvey, MIT's Herb Pomeroy, Towson's Hank Levy, and Memphis State's Thomas Ferguson (budget cuts kept Memphis State away this year, for the first time since 1967), it is difficult to imagine CJF continuing. The most loyal supporter of all has been — as everyone knows — Father George Wiskirchen, whose Melodons have never missed a festival and whose assistance in a variety of ways has simply been invaluable.

While the festival owes an incalculable debt to

friends off-campus, still it began and it continues as an entirely student-run operation. And this returns me to my subject. I was talking about the problem of continuity. In the old days, as I gather, little of what was learned in putting the event on one year was applied in staging it the next. Chairmen came and went, and the experience they had gained was available haphazardly or not at all to the next year's crew. This was clearly inefficient; it was also a good way (by virtually assuring that past mistakes would be repeated) to see that CJF would stagnate. Or perhaps even sputter to a stop. Neither of these things seem at all likely to happen now. Schlaver instituted the practice of choosing a successor a year in advance and grooming him for the job (Schlaver begat Noel, who begat Mullen, etc.). He began the now traditional writing of reports to be handed on to the following year's staff. And he decided that the CJF, having had none for nine years, could use a faculty advisor — one person who would actually be around from year to year. Which is where I came in.

I've often been nonplussed to receive congratulations on "another great festival, Dick." The compliments have been well deserved by the festival, but, addressed to me, have been entirely misdirected. The students do all the work; the advisor's job comes down to offering encouragement, giving a party once a year, and getting a free pass. It really burns me up when I encounter faculty "advisors" who actually run the show, who have appropriated a student event little by little until it has become "their" debate tournament (or whatever). I'm sure they must be related somehow to those military "advisors" the U.S. sent into Viet Nam years ago. Little by little they took that operation over — and look at the results.

Where was I? Right. I was about to get into a survey of the past five years. But I think I need a new format; this one's getting too garrulous.

1968 . . . John Noel, chairman . . . Bill Russo's "Chicago Fire" plus light show for pre-festival concert . . . Garvey's Illinois vs. Ladd McIntosh's Ohio State in the classic battle of the big bands . . . Illinois wins trip to Newport . . . Dominic James Quintet, with Cuomo as Cheshire Cat and with speakers named "Dominic" and "James" . . . the Randy Sandke group plays twelve minutes of rock in the finals and forfeits the best combo award they have all but sewed up in the semi-finals . . . Gerald Wilson resplendent in a scarlet-lined houndstooth cape . . . Oliver Nelson's small son Chip sleeps through the Saturday afternoon session . . . Ray Brown delightedly argues the merits of rock and roll with my then-16-year-old sister, Ruth . . .

1969 . . . Greg Mullen, chairman . . . whereas Noel was flappable and supremely competent, Mullen proves unflappable and supremely competent . . . Northern Iowa turns the place upside down . . . Cecil Bridgewater Quintet does likewise . . . Clark Terry goads the symposium audience into forming Michiana Friends of Jazz and promises to play the group's first

by richard bizot

concert for free . . . Sonny Stitt wants to know if the Melodons aren't 40-year-old midgets . . . Gary McFarland very much alive then (may he rest in peace) . . . United Airlines oversells the return flight for Terry and Ernie Wilkens; the normally mild-mannered Terry raises spectacular hell until United charters a private plane to make their connection in Chicago . . . Wilkens last seen looking somewhat forlorn and skeptical as a very fragile-looking Piper Cub (or something) taxis away from the terminal . . .

1970 . . . Ann Henrichs, chairlady . . . Festival continues to become less competitive and more festive . . . Awards eliminated include best overall group, best big band, best combo . . . additional awards made available to individuals . . . musicians' response to the changes almost unanimously favorable . . . '70 highlights include Towson State's exposive first CJF appearance, Midwest Collective (with Shelby Janes), Graffiti (with Dave Pavolka, Wayne Darling), the Illinois Dixie Band (with Dwyer, Cuomo, Pettijohn, Braugham) . . . Ernie Wilkens charms everyone for the second year in a row . . . Leon Breeden digs it all as a spectator . . . Joe Farrell very casual about getting to sessions on time . . . Richard Abrams proves himself an extremely thoughtful and conscientious adjudicator . . .

1971 . . . Ann Heinrichs (certainly the prettiest chairperson so far) proves that her successful stewardship in 1970 was no fluke . . . Further changes in the evolution away from competition among groups: elimination of distinction between semi-finals and finals (Friday afternoon session dropped); guest bands appear in number (Illinois #1 plus Dixie Band plus the perennial Melodons) . . . Highlights: Neo-Classic Quintet, return engagements by Shenandoah and Tommy Lee, and the Melodons one-upping everybody with the addition of (Lord love us) choreography to their act . . . Richard Abrams and Gerald Wilson back by popular demand . . . Charlie Haden manfully struggling with a horrendous flu . . . Leon Thomas comparing jazz and basketball: Austin Carr is actually playing a drum when he dribbles, Thomas says, only in this case the drum moves up and down rather than the hand . . . Right . . .

1972 . . . Bob Syburg, chairman, has assembled what looks to me like the finest (most distinguished, most diversified) panel of judges in the history of the festival . . . With the help of a grant from the National Endowment for the Humanities, the educative component of the festival has been expanded again . . . Lectures (open to the public) and clinics (for participating musicians only), utilizing the talents of our judges in a variety of ways, have been added to the schedule . . . As for the highlights of this year's festival, well that's what we're here to find out about, I guess.

Which brings me up to the present, facing the fact that this is where I get off. Thinking over the past five years has made me realize all the more how much I'll

miss the CJF. Or, to put it more positively, how much I'll remember about the CJF. The music I'll remember of course, but most of all I think I'm going to remember the people: the musicians, their leaders, the other local jazz nuts whom the festival brings together at least once a year, the students on the staff, annual reunions with Willis and Shirley Conover and Dan Morgenstern.

Yes, that's the way to end: remembering such people and also trying to say thanks to them. Especially Dan and Willis. Willis began emceeing and Dan began judging the same year I began advising; so my impressions of the festival are inextricably bound up with my impressions of these two men. And what they have meant to the festival is beyond saying, though I'll try. Willis has quite simply become the voice of the CJF, as well as the cement that holds it together in production; and it's impossible for me to imagine it without him. He has also been the source of much good counsel. It was at his urging, for example, that Ann Heinrichs applied for the grant from which this year's festival is benefiting. Dan is anchorman of the symposium and the judging panel and much more besides. He is our year-long contact with what from South Bend seems the civilized world—an ever-patient, ever-gracious, ever-helpful source of advice and information.

Dan is also perhaps the most enthusiastic after-sessions party-goer ever. Why I remember one night in Peter Michelson's basement, hours after the conclusion of the Saturday finals. A blues record was playing (John Lee Hooker, if memory serves) and John Buchanan began to accompany the record, humming across a comb. And there was the editor of *DownBeat*, that walking encyclopedia of jazz, that gentleman of consummate taste and elegant good sense, elegantly and tastefully—and (so help me) funkily—getting down with some jug-like sounds that he somehow managed to coax from an empty Schlitz bottle. You should have been there; I'm glad I was.

high school contest

On Saturday, March 4, 1972, prior to the final session of the Collegiate Jazz Festival, another contest will have already finished its course of activities. CJF's HIGH SCHOOL STAGE BAND CONTEST is in its sixth year of annual competitions. This contest is held as a separate part of the Collegiate Jazz Festival weekend; it gives musicians of select high school stage bands a chance to perform before three judges in a day-long contest held in O'Laughlin Auditorium on the Saint Mary's College campus. Each band has a total performance time of twenty minutes; at least

two pieces must be presented, one of which must be from a list of required numbers selected by the contest committee. Bands are judged on much the same basis as the college jazz groups—blend, rhythmic accuracy, balance, interpretation, etc.; the highest rated group is judged "Best of Show" and performs in the final session of the Collegiate Jazz Festival in Stepan Center on Saturday night. A trophy—"The Benny Goodman Trophy"—is presented to the top group and plaques are presented to the first four runners-up; all awards are donated by the H. A. Selmer Company, Elkhart, Indiana.

The bands participating this year come from Indiana and Ohio, with a group travelling all the way from Tennessee to compete. The jazz ensemble from Lincoln High School of Vincennes, Indiana is back for a try at its fifth Best of Show rating; the jazz group from Elmhurst High School of Fort Wayne is here again to go for its second such rating. Also participating out of Fort Wayne is North Side High School. From Indianapolis we have four high schools competing: Warren Central, Northwest, Pike and Lawrence Central. Returning competitors include Crown Point High School, Highland High School, Danville High School, Wendell Willkie High School (of Elwood), John Adams High School, (of South Bend), Washington High School (of East Chicago). Out-of-state bands are from Humboldt High School of Humboldt, Tennessee, and Chaminade High School of Dayton, Ohio. These fifteen groups and their directors are a select mixture of high school stage bands that are giving high school students a valuable musical education through experience in the jazz medium.

prizes cjf '72

A new award is being presented this year in honor of a man who for the past five years has contributed a great deal to CJF. We proudly announce the Richard B. Bizot Trophy for the Outstanding Instrumentalist. Dick has given much to CJF and we are all very grateful.

- | | |
|---|--|
| Outstanding Groups
(Big Band or Combo) | — \$100 Cash Awards
CJF Plaques |
| Outstanding Instrumentalist | — Richard B. Bizot Trophy |
| Best Reed Soloist | — Octo-Voice and Vari-Level Pickup
donated by King |
| Best Trumpet Soloist | — B-flat Eterna Flugelhorn,
donated by Getzen |
| Best Flute Soloist | — Flute, donated by Armstrong |
| Best Guitarist | — Gibson Electric Acoustic Guitar,
donated by Gibson |
| Best Pianist | — Garrard Turntable,
donated by Garrard |
| Best Drummer (s) | — Zildjian Cymbals, donated by Zildjian |
| Best Composer-Arranger | — Stan Kenton Live Album and Charts,
donated by Creative World Inc. |
| Best Trombone Soloist | — CJF Plaque |
| Best Bass Player | — Classical Guitar, donated by Hershman |
| Best Miscellaneous Instrumentalist | — CJF Plaque |
| Best High School Band | — Selmer Award of Excellence for Jazz Performance
Selmer Porta-Desks, donated by Selmer |

New! Basie! Hestico Charts

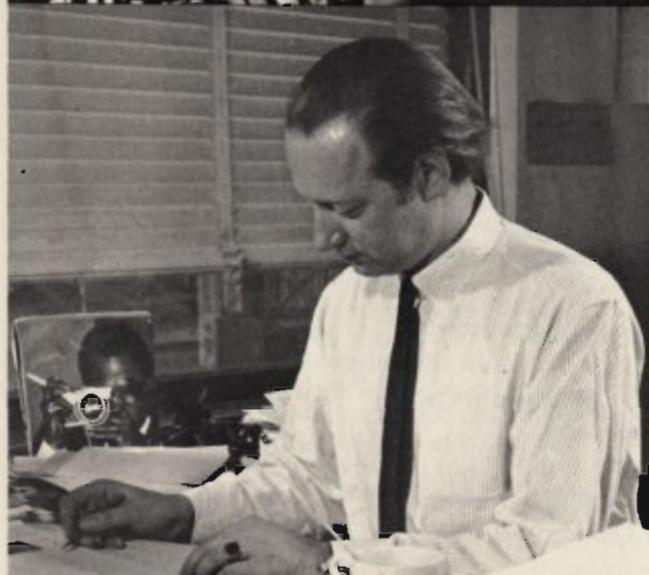
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judges



Jamey Aebersold

Jamey Aebersold is a graduate of Indiana University with a Masters Degree in saxophone. He is presently teaching three combo classes at the Indiana University Southeast and also a saxophone class at the University of Louisville. Mr. Aebersold has authored two method books and records on improvisation. Working professionally and teaching privately in the Louisville area, he presents jazz assembly programs throughout Indiana and Kentucky schools and colleges. In the summer months Jamey acts as a faculty member of the Summer Jazz Clinics.

During the coming summer, he will head a week long combo camp at Normal, Illinois. Believed to be a first in the history of jazz summer camps, emphasis will be on improvisation and small group playing.

Dan Morgenstern

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

Hubert Laws

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

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

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

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

Aynsley Dunbar

Aynsley Dunbar started playing drums at the age of 12 years. He listened and played traditional, modern and dixieland jazz until he was 17 years old then, due to the lack of professional jazz engagements in Liverpool, England, he played his first rock gig and has never looked back.

The groups with which he has played are "The Mojo's", "John Mayall", "Jeff Beck," and his own groups, "Retaliation" and "Blue Whale" after which he joined Frank Zappa's "Hot Rats" and "The Mothers of Invention."

Aynsley can be heard on the upcoming Mothers of Invention album "Just Another Band From L.A." and his own album entitled "Aynsley Dunbar's Fly By Night Orchestra."

Roberta Flack

Born in a musical family, Roberta Flack was taught by her mother until she was age nine. Formal piano training began then and continued through her high school days. She played regularly with the school band, accompanying the choir, and in the Lomax AME Zion Church. Having skipped many grades, Roberta graduated from high school at age fifteen and accepted a scholarship to Howard University where she majored in piano. Miss Flack changed her major to music education and survived some rough times practice teaching ("I guess I was one of the first Negroes inside that building except for the cooks and janitors.") to graduate from Howard at eighteen.

After moving to Washington, she taught for a while before beginning a full-time career singing. Her first full-time engagement was at Mr. Henry's Pub on Capitol Hill. It was a huge success. Her big break came when she appeared at a benefit with Les McCann. The first chance he had, Lee arranged a meeting with Atlantic Records where she signed her first contract.

Miss Flack still retains her religious upbringing in her singing. As she says, "I may not go to church every Sunday, but I'm still worshipping God with my music. Roberta is still a teacher at heart and feels that through music, she can communicate with the young who are "the hope of the world." Roberta Flack is apparently communicating quite well for *down beat* magazine's recent Reader Poll named her the Number One Female Singer.

George Russell

Mr. George Russell is the head of the jazz program at the New England Conservatory of Music. The well known arranger-composer generously consented to be a judge after Gil Evans was forced to cancel. Unfortunately a picture and further information were not available at press time. Our apologies to Mr. Russell for the omission and many thanks for his time and trouble.

friday evening



7:30

DEPAUW UNIVERSITY JAZZ ENSEMBLE — DePauw University, Greencastle, Indiana.

Personnel: Saxophone — Nancy Tuttle, Dave Johnson, Tony Minstein, Garey Carson, Todd Klingel; Trombone — John Sayre, Steve Wirth, Doug White, Jon Friley, Charlie Rush; Trumpet — Greg Reed, John Yow, Al Molineux, Dan Rommel, Bill Geserick; Drums — John Redsecker; Piano — Dave Thiel; Bass — Bill Hamm; Guitar — Steve Jenkins; Electric Piano — Jack Green. Leader — John R. Sox;



7:55

ARIZONA STATE UNIVERSITY JAZZ ENSEMBLE — Arizona State University, Tempe, Arizona.

Personnel: Leader — Robert Miller; Saxophone — Jim McElroy, Chip Williams, Gary Flowers, Mel Garber, Charles Evans; Trombone — Kevin Hedges, Tom Boone, Shem Taggart, Bob Weller; Trumpet — Ramon Acevedo, Becky Bigler, Ed Gaona, Ray Bell, Jerry Lees; Piano/Organ — Charles Argersinger; Bass — Bob Sachs; Drums — Curt Yaw, Tom Kacere.



8:20

BALL STATE UNIVERSITY JAZZ ENSEMBLE — Ball State University, Muncie, Indiana.

Personnel: Saxophone — Nicholas Brightman, Patrick O'Neal, Robert Shovlin, Michael Vannatter, Ernie Coleson; Trumpet — David Ratliff, Thomas Horein, Timothy Horein, Larry Kirkman, Paul Wilhoit; Trombone — William Moats, Barry Reasoner, Robert Rogers, Clifford Lehman, David Shank; Piano — Vincent Smith; Guitar — Paul Hanks; Bass — Alex Valk; Drums — Garry Ash. Leader — Larry McWilliams;

8:45

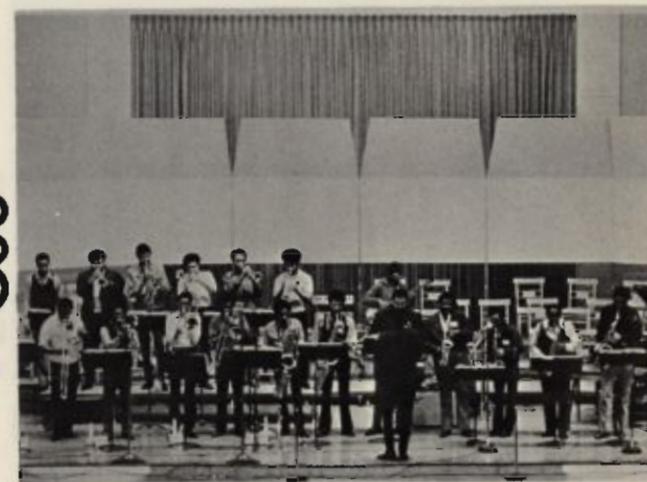


UNIVERSITY OF MICHIGAN JAZZ BAND — University of Michigan, Ann Arbor, Michigan.

MALCOLM X COLLEGE AFRO-AMERICAN ENSEMBLE — Malcolm X College, Chicago, Illinois.

Personnel: Kenneth Brass, Ray Warner, Paul Howard, Marvin Davis, Rubin Moore, Douglas Wilkerson, Jan Mahr, Melvin Williams, Charles Williamson, William Howell, Edwin Williams, Charles Taylor, Steve Galloway, Wayne Johnson, Vincent Carter, Tyrone Taylor, Sam Speller, Steele Seals, Willie Little, Randy Lord, Steven Palmore, Ernest Outlaw, Ronald Crockett, S. Christmas, Jodie Christian, Ken Chaney, Paul Smith, Kenneth Thomas, Mary Lewis, Glen McClain, Nebraska Franklin. Leader — Charles Walton;

9:20



SILVER SPURS JAZZ ENSEMBLE — University of South Carolina, Columbia, South Carolina.

Personnel: Leader — Ralph Wahl; Alto Saxophone — Randy Pruett, Bill Gambrell; Tenor Saxophone — Ace Workman, Paul Teal; Baritone Saxophone — Eddie Honeycutt; Trumpets — Gary Hardeman, Mike Williams, Fred Hughes, Van Carpenter, Robert Wright; Trombones — Steve Coatney, Carroll Bryant, Russell Rhodes, Andy Howell, Bass; Tuba — Bill Lee; Rhythm, Piano — Ken Jackson; Drums — Chuck McKissick; Electric Bass — Judson Terrell; Guitar — Andy Shull; Mallets — Duane Malphrus; Director — Ralph Wahl, Director of University Bands.

9:45



CJF GUEST BAND — THE MELODONS — Notre Dame High School, Niles, Illinois.

10:10

saturday afternoon



1:30

ILLINOIS STATE UNIVERSITY JAZZ ENSEMBLE I — Illinois State University, Normal, Illinois.
Personnel: Leader — James A. Boitos; Saxophone — Tom Blount, Bill Carmichael, Bruce Gibson, Frank Henry, Brian Sanders; Trombone — Robin Griffith, Dave Kotowski, Gary Morgan, Clark Swisher; Trumpet — Tom Fatten, Bob Fund, Mike Latall, Glenn Morrison; Rhythm — Bill Cunningham, Sue Kasanov, Scott Kreger, Jeff Robinson.



1:55

WAUBONSEE COMMUNITY COLLEGE JAZZ BAND — Waubensee Community College, Sugar Grove, Illinois. Leader — Duane Wickiser;
Personnel: Saxophone — Scott Lies, Roland Schuetz, Donna Ament, Roger Lee Pierce, Manuel Martinez; Trumpet — Lynn Nicholson, Jerry Thielman, James Fletcher, Jeffrey Giessen, Kenneth Cocks, Steve Gordon; Mellophonium — Steve Gordon; Drums — Kent Nicholson; Guitar — Peter Hix; Base Guitar — Dick Gardner; Trombone — Larry McCabe, Robert Bohrer, Rosemarie May, Dale Lonis.



2:20

TRITON COLLEGE JAZZ BAND — Triton College, River Grove, Illinois.
Personnel: Leader — Robert Morsch; Reeds — John Smarzewski, Diane Doll, Buck Baran, Willie Irons, Dave Wagner, Ed Harrison; Trombone — Ron Volkman, Don Katsion, Jim McDunn, Lane Rockoff, Chuck Bloch; Trumpet — Steve O'Brien, Don Tenuto, Doug Scharf, Bob Stockwell, John Esposito, Pasquale Salerno; Rhythm — B. J. Sharp, Shelly Brady, Chuck Norris, Ken Krutz, Dan Faith

MILES IS GOD — Pittsburgh, Pennsylvania.
Personnel: Flute, Alto Flute — Tommy Lee; Soprano Sax, Electric Piano, Piano — Dean Paul; Bass — Larry Tamourri; Drums — Bill Salomon.

2:45



CHICAGO ART QUARTET PLUS ONE — Chicago, Illinois.
Personnel: Bass — Rudolph Penson (leader); Vibraphone — Miller Pertum; Flute — Paul Wilson; Drums — Rodney Clark; Guitar — Ronald Muldrow.

3:10



3:35

UNIVERSITY OF ILLINOIS JAZZ BAND #2 — University of Illinois, Champaign-Urbana, Illinois.
Personnel: Leader — John Garvey; Saxophone — John Hutchins, Chris Kelton, Dave Cemiega, Karel Lidral, Jim Feldman; Trombone — Bob Samborski, Randy Peede, Jim Davis, Phil Brink; French Horn — Dave Barford; Tuba — John Heath; Trumpet — Gerald Makeever, Phil Johnson, Jim Marquis, Al Armstrong, Steve Ruzich; Bass — Jon Burr, Steve Laspina; Drums — Phil Gratteau, Joel Spencer; Piano — Jim McNeely; Guitar — Mike Pettersen.



CJF GUEST BAND — CHILDREN AT PLAY — Berklee School of Music, Boston, Massachusetts.

4:00

saturday evening



7:30

MIT FESTIVAL JAZZ ENSEMBLE — Massachusetts Institute of Technology, Boston, Massachusetts.
Personnel: Leader — Herb Pomeroy; Saxophone — Bill Hurd, Dale Hall, Brian Good, Tim DeCook, Leon Riochun; French Horn — Eric Strid; Trombone — Don Krasnich, John Kiehl, Martin Romeo, Pete Compoli; Trumpet — Greg Olson, Mike Greenstan, Larry Stockmeyer, George Scherer, Fred Jacobs; Piano — Marc Lauristen; Bass — Ed Krauss; Drums — Harry Blazer.



7:55

OHIO STATE UNIVERSITY JAZZ ENSEMBLE — Ohio State University, Columbus, Ohio.
Personnel: Saxophone — Dennis Herner, Scott Tiffany, Dave Howard, Rick Fulgham, Bob Elliot; Trumpet — John Harner, Don Nicoloff, Ken Sperry, Len Clarkido, Bill Hambor; Trombone — Dave Stuckey, Richard Early, Mike Egan, Kevin Peters, Charlie Terbush; Piano — Joe Thrower; Bass — Don Smith; Drums — Jim Curlis; Guitar — John Testement; Percussion — Paul Zubrod. Leader — Tom Pattenberg;



8:45

EXTENSION — Tritton College, River Grove, Illinois.
Personnel: Piano — B. J. Sharp (leader); Drums — Rick Roessing; Bass — Chuck Norris; Tenor Sax — Bob Fredericks.

8:20

THE TRIBE — University of Wisconsin - La Crosse, La Crosse, Wisconsin. Leader — Alex Vaver;
Personnel: Trombone — Lawrence Althaus, William Baldwin, Ronald Betz, Richard Brewer, Patrick Castor, Leo Einer, Phillip Gudgeon, Jeffrey Huenink, James Ipsen; Saxophone — Linda Bischoff, Susan Gay, Karen Kurth, Robert Meyer, James Oertel, Randall Swenson, Ronald Zimdahl; Trumpet — Terrence Blummer, Dale Kline, Peter Ladwig, Thomas Rogina; French Horn — Bartholomew Fojtik, Patricia Gray, Heidi Mierendorf, Gerald Voutila; Flute and Piano — Hal Atkinson; Bass — Cory Groves; Drums — Paul James, Kenneth Pederson; Guitar — Richard Peterson.



9:20

TOWNSON STATE COLLEGE JAZZ ENSEMBLE, Townson State College, Townson, Maryland.
Personnel: Leader — Hank Levy; Saxophone — Rich Burns, Gene Meros, Joe Houck, Gino Mazepelle, Tim Smith; Trumpet — Gil Rathel, Paul Cridler, Doug Bull, Bill Grove, Stanley Meros; Trombone — Harvey Koonin, Bunky Horak, Mike Moran, Phil Allred, Greg Szorzak; Bass — Bill Sellway; Guitar — Bill Kaulkman; Drums — Dave Gimbel; Percussion — Frank Zak, Obadiah Potsdam III; Keyboards — Brent Hardesty.

HIGH SCHOOL CONTEST WINNER

9:45

ANNOUNCEMENT OF AWARDS

10:30

CJF GUEST BAND — SOUTHERN UNIVERSITY JAZZ BAND — Southern University, Baton Rouge, Louisiana.

11:00



CJF MASTER OF CEREMONIES: MR. WILLIS CONOVER

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

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

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

Among the many jazz productions that Mr. Conover has present-

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

Since last year's CJF, Mr. Conover premiered a new rehearsal band at New York's Roosevelt Grill in March, and he emceed the collegiate jazz festival of the Kennedy Center for the Performing Arts in May. CJF is very pleased to present Mr. Conover as Emcee for this year's festival.

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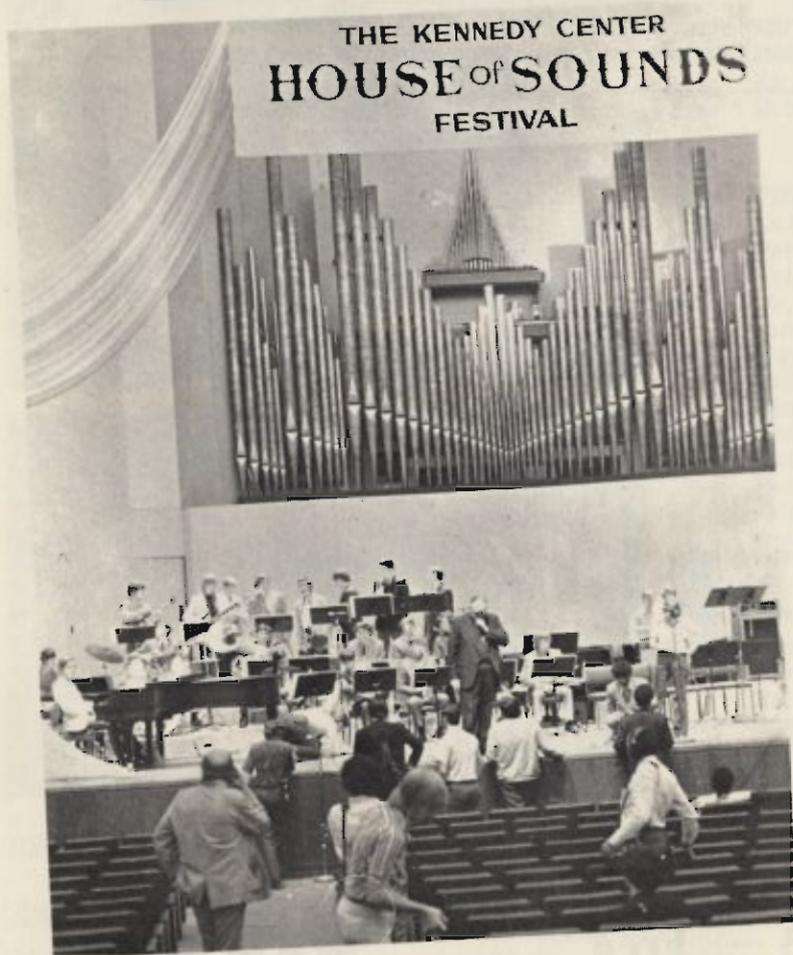
CAC

Southern University Jazz Band

Down Beat magazine exclaimed in its analysis of the 1971 American College Jazz Festival performances: "Alvin Baptiste has a 40-hour jazz majors program which, with his careful attention to concepts and execution, is responsible for the most exciting performance at the festival. About the same performance, another critic stated: "I enjoyed the band from Southern University more than any at the festival. This band got the audience to smile, a rare phenomenon at Urbana or any place else." From that successful performance, the group has released an album, *Southern University Jazz Band Live at The American College Jazz Festival*.

The jazz program at Southern is indeed extensive. It boasts the largest college jazz band in the country. Of the approximately thirty-five members, fourteen are Jazz majors and the remainder in Music Education. Five of the student members of the band write original material along with the director, Mr. Baptiste. The group performs jazz, blues, rock, and most anything that can be considered contemporary American.

CJF welcomes the Southern University Jazz Band and looks anxiously toward their performance.



guest bands



The Melodons

The Notre Dame High School Jazz Lab and the MELODONS were organized at Notre Dame High School for Boys in Niles, Illinois in 1956 in order to provide the students with an opportunity of studying and performing contemporary American music along with the classical works studied in other musical organizations of the school. The Music Department, under the direction of the Rev. George Wiskirchen, C.S.C., believes most firmly that students should be exposed to all the forms of music in our culture and so it promotes the activities of the students in the areas of contemporary music in the jazz and rock idioms.

The students in the Jazz Lab receive extensive experience through their extra-curricular activities in this idiom since the group studies all styles and types of contemporary music — jazz, rock, electronic, show music, etc.

The Jazz Lab consists of several groups. The MELODONS are the top performing group and usually consist of about 20 members. The "B" Jazz Band serves as a training group for the Melodons. Various smaller combos provide swell group experience for the students. Students in the Jazz Lab come from within the other musical organizations of the school and all are members of the concert organizations.

The Jazz Lab emphasizes the necessity of a study of theory and encourages music writing and arranging among the students. At their most recent production concert, Music For Moderns, ten of the fifteen compositions programmed were student arrangements or compositions.

Improvisation is the basis of all jazz and is stressed in the MELODONS. Each year's band is different with its own personality based upon the directions in which the abilities of the students take it. In recent years there has been an emphasis on jazz/rock and multimedia works that has led to the production of original "Rock Cantatas" that incorporate music, acting, dance, mime and visual effects.

Tom Van Der Geld — "Children at Play"

Tom van der Geld, a student at the BERKLEE COLLEGE OF MUSIC in Boston, is the leader of the contemporary jazz group "CHILDREN AT PLAY."

A recipient of the B.S. degree in Mechanical Engineering from the University of New Mexico, Mr. van der Geld was responsible for organizing the NEO-CLASSIC QUINTET at the University in 1968. The group, which performed in the Young People's Concerts of the State, also appeared on television, the Voice of America as well as with such famous bands as the Buddy Rich and the Woody Herman. Mr. van der Geld, the leader and vibist of the Quintet, has received the INTER-MOUNTAIN COLLEGIATE JAZZ FESTIVAL Award in 1970 and 71 for Outstanding Soloist on Vibes and also the NOTRE DAME JAZZ FESTIVAL Award in 1971 as Best Arranger/Composer. His group was chosen as "The Most Original Group" and as "The Best Combo" in a number of college jazz competitions. Kit McDermott, the percussionist of the Quintet, has also received outstanding recognition, awards and a scholarship from the Salt Lake Tribune Intercollegiate Jazz Festival towards his further musical education at the Berklee College.

While at Berklee, van der Geld will major in Arranging and Composition and will study under such "greats" as Phil Wilson, Herb Pomeroy and John LaPorta. His private instructor on vibes will be Berklee Alumnus and world-wide known vibraharpist Gary Burton who is currently with the College Faculty. Thomas had done previous studies under Mr. Burton, the latter best known for his famous four-mallet technique.

Tom van der Geld and new new group CHILDREN AT PLAY, made up of Berklee students Larry Porter (piano), Chip Jackson (bass), Kit McDermott (drums) and Faculty member Roger Jannotta (reeds) have just begun a series of concert/clinics at high schools and colleges around the country.

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While talking about jazz, there are a few things that you should know about MASTER RECORDING ASSOCIATES:

Our efforts are directed toward producing on-location recordings that are "realistic" and give an effective sound reproduction of the "live" performance which they represent.

Recognizing the tremendous educational value of a student musician being able to hear himself in a "live" performance, we limit ourselves to recording music of this type because of its artistic value and share it with a relatively small but appreciative market.

If you are interested in obtaining a recording of any group performing at this Festival for your own library, contact one of our representatives or mail to address above for further information.

The new music

Recently I've been reading two books which attempt to deal with the black music aesthetic. Although these books, *Black Giants* (edited by Pauline Rivelli and Robert Levin) and *The Black Aesthetic* (edited by Addison Gayle, Jr.), approach the subject from two different directions, one through interviews and the other through philosophical prose, they both conclude, more or less, that an aesthetic, as the term is used in the Western world, is the farthest thing from what black music is trying to communicate. Black music cannot be separated from black people and from the context of the existence of black people. This confusing definition of the aesthetic is one of the big problems education is facing in terms of black music.

There seems to be an upsurge in interest among institutions of higher learning in black music. Clinics, summer workshops, courses etc. seem to be springing up everywhere, even in the most obscure places. But is this really happening? What are these programs like?

In the fall of 1970, I conducted a nation-wide survey of prominent educational institutions attempting to determine what steps they were taking to make course material about the music of black Americans available to students. Of the 143 colleges and universities questioned, only 83 (53%) replied; of these, only 14 had specific courses dealing with black music and only 12 were planning to introduce such courses. The overwhelming majority of these institutions pleaded ignorance and requested information and help as to how they might better relate to student needs and perform a vital community function. So, although it is not a myth that interest is rising, this survey indicated that there is still a monumental job to be done.

Even schools with programs are missing the point. Most are hiring one person and using him as a panacea, a "jack-of-all-trades." He must direct the band, teach the Afro-American music survey course, teach improvisation as well as all instruments (the harmful factor), and do research. In other words, a "Super-Nigger"! More often than not, he is hired because of student agitation or because it is the thing to do this year.

Then, when this man arrives on campus, he is confronted with hostility from other faculty members and no support from the administration. For example, take the Cecil Taylor situation at the University of Wisconsin where his failing of two-thirds of his students was subsequently overruled by the administration. If you feel that perhaps Taylor went overboard, you might look at the Aug. 15, 1971 issue of the New York

by Bill Cole

Times, which reports on the University of Wisconsin's failure to recruit black faculty and to provide support programs for minority students. These allegations were made by the federal government, which warned that funds would be withheld if the university's posture didn't change. Or examine the situation at the University of Pittsburgh, where Nathan Davis has to fight for every drop in the bucket he gets. Somehow, he has managed to put together one of the finest undergraduate jazz programs in the country. But one of the most appalling situations is the one I found myself in this past summer.

I had been contracted to teach a two-week seminar in Afro-American music at the University of Oregon. I had accepted the position for two reasons: the money was excellent and Sonny King, who is on my Ph. D. committee, was also teaching there and we would get a chance to rap about music. King is one of the most underexposed, dangerous alto sax players around, as those who play the freshest, most exciting new music will attest to. However, what I found was an unemployed musician who had been used by the music department to placate black students and who, after this was accomplished, was let go under the guise of a budget cut. The old song of last hired, first fired!

But that's not all. While he was teaching, Sonny was directing something called a black choir and teaching a survey course on the history of rock and roll. A man of such great talents with reeds and composition teaching a non-instrument class and the history of rock 'n roll—such a blatant example of exploitation—When I questioned the Dean of the School of Music, he sympathized and blamed budget cuts and lack of support from other faculty members for not keeping Sonny, although he claimed to want and need his input. The non-support from the faculty was in terms of expansion, he explained, not in Sonny's ability to do the job. Yet I had heard from a previous discussion with another faculty member that the School of Music, for the first time, was going to hire a full-time classical percussionist. One contradiction after another.

Why would Sonny allow himself to get himself into such a precarious position? When you've been on the road for a quarter of a century, that life becomes less and less glamorous, especially if you have a family. Combine this with the fact that you don't have the credentials, those credentials which have been systematically denied you, and you become easy prey for an educational institution which "wants to give you a break."

I would guess that if one dug deeply enough, this same problem would manifest itself wherever there is a black music program, unless that program was managed by the people. The question no longer is whether or not there is a program, but what is the potential for growth? In what kind of environment is the music taking place? What is the relationship of the music in one environment to the music in another, or, for example, is there any communication between the black music program at Wesleyan University and the one at the University of Pittsburgh? Are the facilities at these institutions open to local musicians who might want to participate? Is there a strong relationship between the institutional professional and the professional in the street? Is the institution providing a strong commitment to all of the aspects of getting the music to the people? Does it offer positive vibrations directed toward unity rather than co-optation?

The closest synonym to aesthetic is beauty, and the real context of beauty is multiple. To understand the aesthetic of black music one also must know the mul-

tiplicity of the total black experience. As Archie Shepp once said:

Music must at times terrify! It must shake men by the throats. It must extol the inevitable triumph of full stomachs and fat laughing babies. It must bring social as well as aesthetic order to our lives. Sometimes we must bludgeon beauty to seeming death; make it ugly; simply because life itself is at times ugly and painful to behold.

(*Black Giants*, World Publ. Co., 1970, pp. 89-90).

Too often an aesthetic view is one of isolation. It sees itself in its purist strain, not in the total context of its being. This is the confrontation occurring now in most established educational institutions. Music as a viable, functional life system versus music as entertainment. Perhaps all those people who feel that the university is where the music will be promoted as it should be have made a serious mistake. Could it be that the music should be promoted by the people?

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

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

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

Comments: _____

**NOTRE DAME
COLLEGIATE JAZZ FESTIVAL**

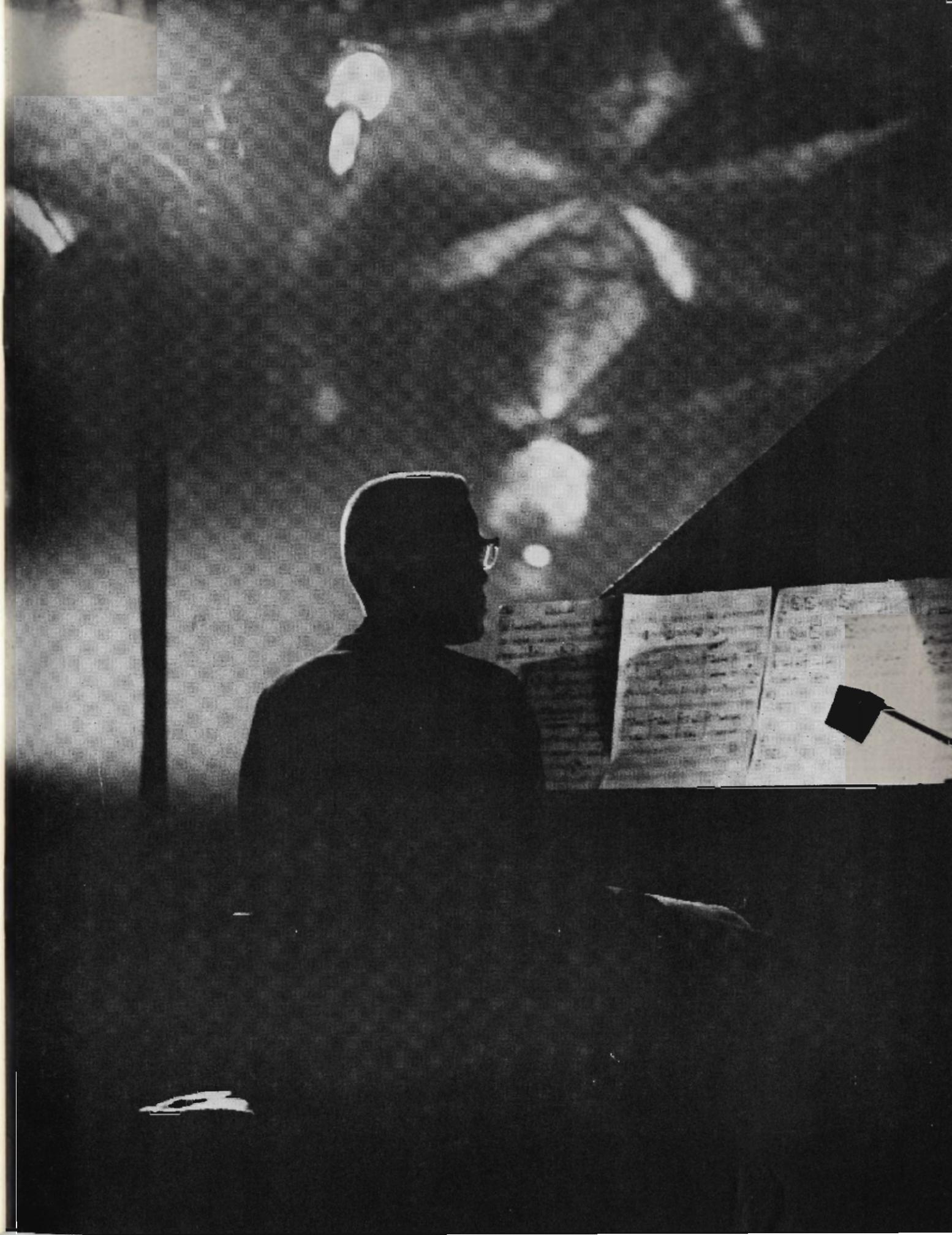
Judges Sheet
Combos

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

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

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

Comments: _____



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