

NINETEENTH ANNUAL

COLLEGIATE JAZZ FESTIVAL

UNIVERSITY OF NOTRE DAME

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 Richard Lloyd David Garrow Richard Beck Joseph Bonomo Billie Holiday Anthony Jackson Jim Bo
 Joseph Sheppard Herbie Hancock Cecil Taylor Zoot Sims Louis Bellson Joe Turner
 Stephen Gadd Marvin Stamm Neil Davis Donald Slatford Doc Severenson Grant Green Tim Weisbe
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 Michael Urbani Herbie Hancock Cecil Taylor Zoot Sims Louis Bellson Joe Turner
 Paul Winter Miles Davis Chick Corea Herbie Hancock Cecil Taylor Zoot Sims Louis Bellson Joe Turner
 Alphonso Johnson Hampton Hawes Louis Armstrong Cleo Laine Kay Charles Fowel
 Jean Luc Ponty David Lewman Phil Bodner Billy Cobham George Duke Stuff Lest
 Luis Cruz Notre Dame Jazz Ensemble Manolo Badieru Quincy Jones Joe Beck I
 Jerry Goodman Jaco Pastorius John Coltrane Herbie Hancock Cecil Taylor Zoot Sims Louis Bellson Joe Turner
 Thelma Houston John McLaughlin Sonny Rollins Herbie Hancock Cecil Taylor Zoot Sims Louis Bellson Joe Turner
 Roy Ayres Anthony Braxton Les McCann Herb Ellis Zoot Sims Cal Tjader Loukawi Gary King
 Brian Auger Hubert Laws Cap Mangione Deodato Billie Holiday Stephen Grappelli Stanley Ol
 Milt Jackson Lenny White Grover Washington Jr. Airto Jon Lucien Steve Grossman Michael R
 Lee Oskar Natalie Cole Leadhunters Crusaders Modern Jazz Quartet Wes Montgomery Pat Mart
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**COLLEGIATE
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 FESTIVAL
 XIX**

**APRIL
 1 & 2
 1977**

**UNIVERSITY
 OF
 NOTRE
 DAME**

CJF 1977

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High School Festival	Gerry Smith
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	Norihide Shimizu: Japan
Spiritual Advisor and Patron Saint	Fr. George Wiskirchen

STAFF

CHAIRMAN'S LETTER

It's really quite simple. I had a lot of help from a lot of fine people. The CJF staff deserves a great deal of praise. They have contributed a staggering amount of thankless hours since September. It is because of their efforts that CJF 1977 will prove to be the most successful festival to date. Fr. George must also be singled out here. Besides being the only person on the face of the earth to have participated in all 19 festivals, he has generously offered considerable amounts of advice and time in his capacity as 'patron saint and spiritual advisor.' He is, quite possibly, the finest person I've encountered in my four years at Notre Dame. Don't let him scare you, his bark is worse than his bite.

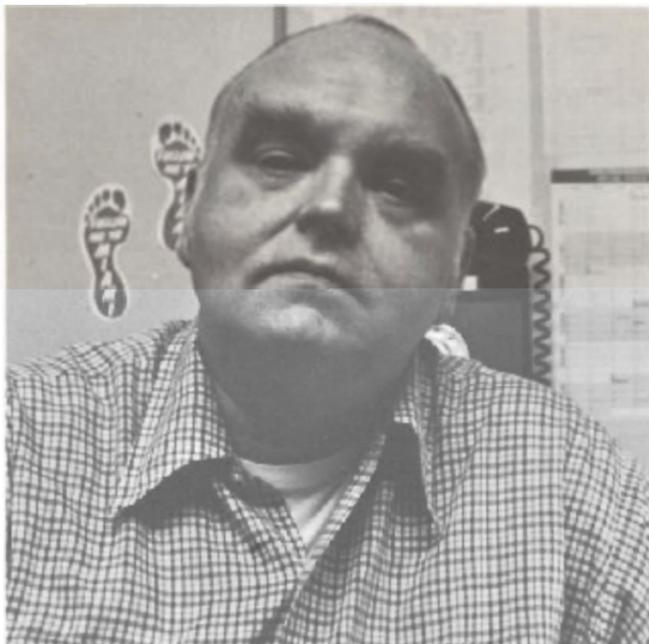
Special thanks must also be offered to Bill Raventos and the people at Electro-Voice for conquering this acoustical void of Buckminster Fuller, another thankless job. Finally I would like to thank the many student musicians and their directors and you, the audience, for making CJF possible. Thank you for your support. I hope you will enjoy yourselves - we will.

Special thanks to:
 Dennis Bamber
 Ed Bagatini
 Nick Talarico
 Theresa Del Pozzo

Cary Bozanich
 Betsy Polumbo
 Berry At C.B.S.
 Sunny Italy Cafe
 Br. John Benesh
 Pat at S.U.
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 James Smalley
 Will Lee
 Charles Suber and Downbeat Magazine
 Dan Morgenstern
 Vince Raymond
 The National Endowment for the Arts
 All of our fine sponsors
 And Everyone whom I can't possibly
 begin to remember.



BACK ROW (left to right): Dick Garret, Dave Harding, Jim Modic, Tom Modic, Mike Dillon, Jim Smalley, Jean Gray, Paul Dunne, Jim Swartz, Betsy Birch, Dianne Wilson.
 FRONT ROW: Jim Thomas, Terry O'Brien, Gerry Smith.



FATHER GEORGE WISKERCHEN

OUR PATRON SAINT AND SPIRITUAL ADVISOR

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 McNelly 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, Da 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 first-hand. I remember the standing ovations my high school band received and the many helpful comments from the judges . . . the long hours of work put in by Bill Southerland and Bill Reventos and Electro-voine 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

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 northside to pick up Frak Holzfeind and then set off down old US 2-20 to Notre Dame and the 1st Collegiate Jazz Festival.

Eighteen years ago is a long time. Many, many memories and thoughts crowd into my mind from those 18 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 18 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 4 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 four 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 Patnos, 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

MASTER OF CEREMONIES

CHARLES SUBER

A leading supporter of jazz education, Mr. Suber is currently editor of the widely acclaimed jazz publication Downbeat. Mr. Suber was one of the founding fathers of CJF and served in the capacity as 'Chairman of Judges' from 1958 to 1966. After a 10-year absence, the CJF staff warmly welcomes the presence of Mr. Suber as Master of Ceremonies.



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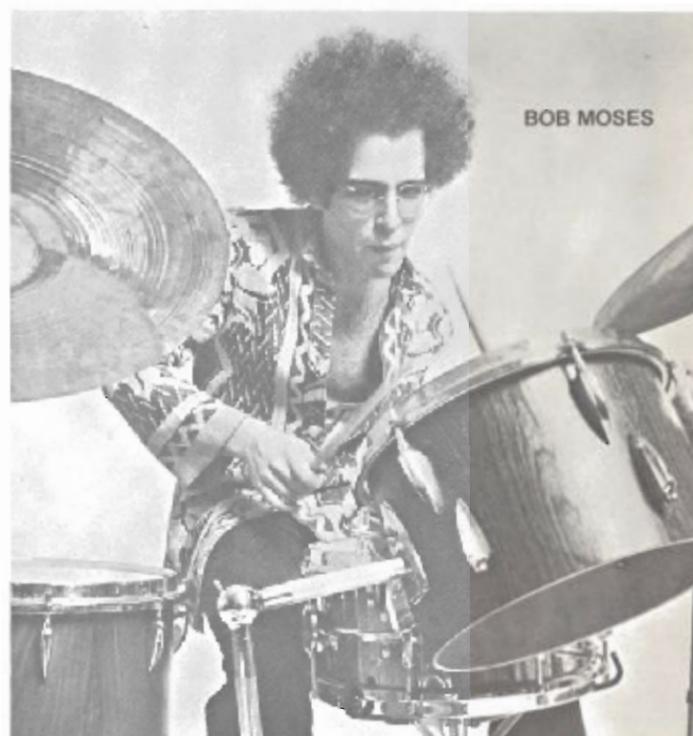
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JUDGES



Bob James

Bob James made his first appearance at CJF as a University of Michigan student in 1962. That year, in their first public performance, the Bob James Trio copped a handful of awards while walking away with top honors. Bob later served a long and fruitful engagement as accompanist for the incomparable Sarah Vaughn. Feeling a need for fuller self-expression, Bob decided to expand his efforts in the areas of arranging and composition. As a work horse artist for Creed Taylor, Bob chalked up numerous recordings while waxing four discs under his own name for C.T.I. and Kudu Records. Bob is also currently involved in the capacity of producer for Columbia Records in New York.

The eclectic sound of Bob's compositions and arrangements has drawn broad appeal from the general public and professional artists as well. Quincy Jones states: "I think that what Bob is about is what the music of the future is all about. It's about having total connections with the roots of jazz, and blues, and everything else, and still understand what the innovative areas of avant-garde music are all about."

This year marks Bob's second appearance as a member of the Adjudicator's Panel. We are honored to have him back.

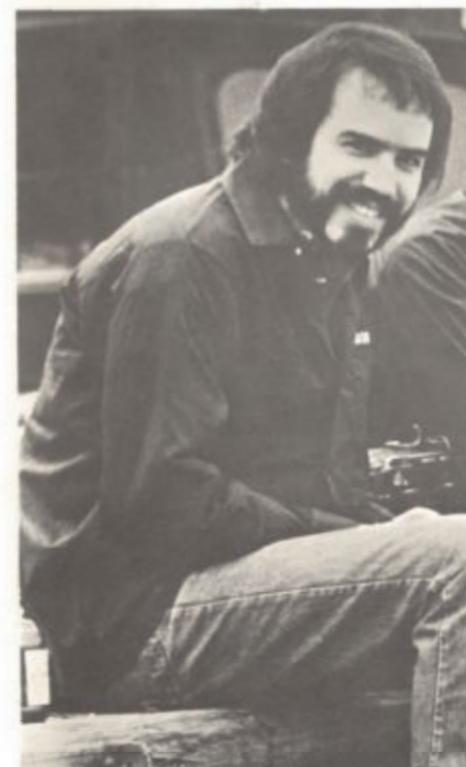
Composing: Composed score for two prize winning documentary films: MEGALOPOLIS, and CRAYONS. Songs recorded by: Free Spirits, Steve Marcus, Open Sky (with Dave Liebman), Mike Gibbs Bis Gand. Has recorded one full album of original music BITTERSUITE IN THE OZONE, self produced on Mozown Records. *Performing:* Has played with Free Spirits, Rahsaan Roland Kirk, Bary Burton, Larry Coryell, Sea Train, Steve Marcus, Insect Trust, Keith Jarrett, Gunter Hampel, Open Sky, Charles Mingus, Compost, Michael Gibbs Big Band, Azar Lawrence, Paul Bley, Karl Berger, Pat Methony, Steve Kuhn, others. Co-founded Free Life Communication, a musicians cooperative dedicated to promoting new and creative music. *Recording Artist:* Has recorded with the Free Spirits, Gary Burton, Rahsaan Roland Kirk, Steve Marcus, Larry Coryell, Dave Leibman, Gunter Hampel, Karl Berger, Teramasu Hino, Compost and Mike Gibbs. Also the previously mentioned BITTERSUITE IN THE OZONE. *Teaching:* Has taught privately and done workshops in percussion and composition for Karl Berger's Creative Music Studio in Woodstock and New York City. Drum Clinics along with Jack De Johnette and Roy Haynes at Stonybrook State University of New York for Charles Perry. Teach privately once a month at Bob Gatzen's Creative Music Store in Hartford, Connecticut.

David Sanborn

Like Bob James, this year marks the third appearance of David at the Collegiate Jazz Festival. David first appeared with a band out of the University of Iowa. The next year, 1964, found David with the Northwestern Lab Band, then under the direction of Notre Dame's own Father George Wiskirchen. After walking away with the 'most promising reed soloist' award, David did a stint with Paul Butterfield that lasted four years. Since that time, David has worked with the likes of Gil Evans, Stevie Wonder, The Brecker Brothers, AWB, and just this week performed a live date with Burt Bachrach and the Edmondton Symphony Orchestra.

David currently has two recordings on the market under his leadership for Warner Brothers Records. With his unmistakable tonal quality, David has quickly become one of the most sought after session men in the recording industry. It is a pleasure to welcome this CJF alumnus back to the festival.

JUDGES



Randy Brecker has stepped from his enviable position as one of the most in-demand musicians in New York City to become a leader, along with his brother Michael, of the funkier, most exciting new band in the country. A blue-chip conglomeration that includes players whose depth extend beyond categorization, the Breckers' first Arista album scored high on pop, jazz, and R & B charts simultaneously — boosted by the success of their hit single, "Sneakin' Up Behind You." Both Breckers, raised in Philadelphia, went to New York to get involved with "Dreams," one of the earliest bands to combine a rock orientation with the more complex textures of jazz. They have also played with Horace Silver, Yoko Ono, and Billy Coplan. Randy appeared at CJF while a student at Indiana University in 1964.



Will Lee was born in 1952 in San Antonio, Texas, and raised in Huntsville, Texas, until 1964. Will was playing at age ten. First the trumpet, then the french horn. He entered the University of Miami majoring in the french horn, all the while playing electric bass "after hours" in Miami nightclubs, sock hops, and concerts. Will feels his life began when he got a telephone call from Randy Brecker to replace bassist Chuck Rainey in "Dreams," an innovative jazz rock group in New York City. Since "Dreams" Will has become involved in many diverse projects, including highly successful commercial music, singing and playing on radio and T.V. commercials, and recording with jazz greats. In addition, Will has appeared in live concerts and is currently touring with the Brecker Brothers.



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PROGRAM / FRIDAY EVENING

APRIL 1 — 7:30 P.M.

- 7:30 — NOTRE DAME BIG BAND — University of Notre Dame, Notre Dame, Indiana.
Personnel: Leader — Rev. George Wiskirchen, C.S.C.; Saxophone — John Leslie, Glen Belvis, Mike Stalteri, Ed Byrnes, Ron Klassen; Trumpet — Mark Stoneburner, Rick Stagl, Tony Fransway, Rick Burke, Dan D'Antonio; Trombone — Don Banas, Shawn McKenna, Mark LaFratta, Ted Hawkins; Piano — Neil Gillespie; Guitar — Eric Philippsen; Bass — Paul Kwiecinski; Drums — Steve Calenje.
 - 8:00 — OHIO STATE COMBO — Ohio State University, Columbus, Ohio.
 - 8:30 — TEXAS SOUTHERN JAZZ ENSEMBLE — Texas Southern University, Houston, Texas.
 - 9:00 — FREDONIA COMBO — Fredonia State University College, Fredonia, New York.
Personnel: Saxophone — Gary Keller; Trumpet and Flugelhorn — Mike Kaupa; Piano — Emil Palame; Bass — Mike Hall; Drums — Bob Leatherbarrow.
 - 9:30 — NORTHWESTERN BIG BAND — Northwestern University, Evanston, Illinois
- FOLLOWED BY JUDGES JAM SESSION



PROGRAM / SATURDAY AFTERNOON

APRIL 2, - 12:30 P.M.

12:30 - NORTHERN IOWA JAZZ ENSEMBLE - University of Northern Iowa, Cedar Falls, Iowa.

Personnel: Leader - Richard Lawn; Saxophone - Rich Schultz, Dave Watson, Steve O'Brien, Levin Arnold, Craig Todd; Trumpet - Dave Stittsworth, Scott Utterback, Dale Ensminger, Steve Jensen, Dave Rich; Trombone - Chuck Lett, Mike McEniry, Margo Philips, Reed Peterson, Mike Short; Flute - Kathy Utterback, Chris Hesse; French Horn - Kelly Stone, Ken Emde, Naomi Guinn, Ann Shepherd; Rhythm - Mike Michalicek, Brian Usher, Mike Toft, John Graham, Dan Hummel

1:00 - JEFF PELLATON COMBO - Eastern Illinois University, Charleston, Illinois.

Personnel: Saxophone - Mark Goodyear; Trumpet - Tom Birkner; Trombone - Tim Kraft; Piano - Doug Nicholson; Bass - John Konya; Drums - Jeff Pellaton.

1:30 - MEMPHIS STATE JAZZ ENSEMBLE - Memphis State University, Memphis, Tennessee.

Personnel: Leader - Tom Ferguson; Alto Sax - Mike Neal, Scott Green; Tenor Sax - Bill Easley, Marcel Holman; Baritone Sax - Claude Chisholm; Trumpet - Reid McCoy, Scott Rich, Curtis Nash, Kirby Caldwell, Don Volenik; Trombone - Steve Haynes, Jim Hardy, Joe Payant, Glenn Williamson, Palu Blackburn; Piano - David Joyner; Bass - Sam Shoup; Guitar - Gary Burnette; Drums - Tom Branch.

2:00 - CITIZEN'S BAND - University of Iowa, Iowa City, Iowa.

Personnel: Leader - Will Parsons; Alto Sax and Flute - Pete Buettner; Tenor Sax - Dan Magarrell; Flute - Jenny Wilson; String Bass - Jane Hollister, Fender Rhodes, Karen E. Horner, Ronnie Rohovit; Electric Bass - Kris Erickson; Guitar - Jonathan Dorfman, Thom Dowere, Jack Stapleton; Vibes, Roto-Toms, etc. - Christopher Lane Kearney; Drums - Dennis McPartland, Jerry Weir.

2:30 - EASTERN ILLINOIS BIG BAND - Eastern Illinois University, Charleston, Illinois.

Personnel: Leader - Allan Horney; Saxophone - Jack Waltrip, Terry Tomlin, Gretchen Helbig, Jeff Tillery, Mark Goodyear; Trumpet - Mark Lindvahl, Mike Simms, Bill Springer, Tom Birkner, Len Bull; Trombone - Kent Winking, Craig Lindvahl, Tim Kraft, Jeff Armstrong, Robin Kraft; Piano - Gary Doudna; Bass - John Konya; Drums - Bubba Bryant, Jeff Pellaton.



PROGRAM / SATURDAY EVENING

APRIL 2 - 7:00 P.M.

7:00 - TWO HIGH SCHOOL FESTIVAL WINNERS

8:00 - FREDONIA JAZZ ENSEMBLE - Fredonia State University College, Fredonia, New York.

Personnel: Alto Sax - Barry McVinney, Don Carducci; Tenor Sax - Gary Keller, Mike Shaw; Baritone Sax - Pete Randazzo; Trumpet - Leon Petruzzi, Chuck Sommer, Steve Bienefeld, Mike Kaupa; Trombone - Bob McChesney, Alan Goidel, Joe Colombo, Steve Howell; Piano - Emil Palame; Bass - Mike Hall; Guitar - Steve Anagnost; Congas - Mike Panepento; Drums - Bob Leatherbarro.

8:30 - NOTRE DAME COMBO - University of Notre Dame, Notre Dame, Indiana.

Personnel: Piano - Neil Gillespie; Bass - Cedric Williams; Guitar - Bill Boris; Drums - Steve Calenje.

9:00 - MIT FESTIVAL BAND - Massachusetts Institute of Technology, Cambridge, Massachusetts.

9:30 - SHEARER/BORIS GUITAR DUET - University of Notre Dame, Notre Dame, Indiana.

Personnel: Sandy Shearer and William Boris

10:00 - WISCONSIN CONSERVATORY JAZZ COMBO

10:30 - MEDIUM RARE BIG BAND - New England Conservatory, Boston, Massachusetts.

Personnel: Leader - Pat Hollenbeck; Trumpets - Chris Pasin, Bruce Hall, Tom Smith, Terry Szor; Trombone - Bruce Eidem, Fred Paecellis, John Huling, Mark Sims; French Horn - Steve De Costa, Jim Hayes; Reeds - Daryl Lowery, Diego Pokropowicz, Mike Morre, Tom Hall, Roland Rizzo; Flute - Kathy Boyd, Renee Krimier; Piano - Fred Hersch; Bass - Tom Hill; Percussion - Efrain Toro, Jim Gwin; Drums - Akira Tana.

11:00 - GUEST PERFORMANCE: EASTMAN SCHOOL OF MUSIC JAZZ COMBO - Rochester, New York.

Personnel: Alto and Soprano Sax - Bob Sheppard; Tenor Sax - Bill Kennedy; Trumpet - Howie Shear; Piano - John Oddo; Bass - Mike Boone; Drummer - John Alfieri.

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Outstanding Bands and Combos	100.00
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Soloist Awards/Outstanding Arrangement and Composer	25.00

(cont'd. from page 6)

remember some of the old days when a crew of people like John Wilson would prow 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 18 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 18 more CJF's . . . at least.



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THE BANDS



The University of Notre Dame Jazz program while relatively young has been actively involved with CJF. The big band NDJB, has been host band for the festival for the past four years. The band has played for several local high school programs as well as appearing in the NAZZ, the campus coffee house during the past year. The Jazz Program at Notre Dame is under the direction of Father Wiskirchen and includes in the performance area two big bands and three combos in regular rehearsal. This year marks an advance in university acceptance of the jazz band with credit being given for participation.



This is the 1st appearance by the Eastern Illinois University Jazz Band at the Collegiate Jazz Festival.

Curricular offerings in jazz at Eastern include jazz bands, combos, courses in jazz band development and arranging. The 1st and 2nd Bands are led by Allan Horney, trombone-euphonium instructor, while Band III is led by Kent Winking, trombonist in Band I. Two of this year's combos received Outstanding Awards at the recent Elmhurst Jazz Festival. Band I was a finalist three consecutive years at Elmhurst. In addition to numerous festival and campus appearances, the band takes an annual tour of Illinois high schools.



Gazelle, the new jazz group from Eastman School of Music in Rochester, New York, is composed of graduate students in the Jazz Studies Program at Eastman, with the exception of junior Mike Boone. Tenor man Bill Kennedy is in his first year at Eastman, after acquiring his B.M. in clarinet and music education at Western Michigan University. Howie Shear, lead trumpet player of the Eastman Jazz Ensemble, graduated from Fredonia State University College. Bob Sheppard is lead sax, soloist, and composer for the Eastman Jazz Ensemble and Studio Orchestra. John Odebo, pianist, is a first year Jazz Studies major in writing skills at Eastman, where his compositions have been played by all the performing groups. Mike Boone, bassist, and an Eastman junior on doublebass, comes from New York City. Drummer John Alfieri, is also from Fredonia where he was the drummer in their prizewinning band.

Memphis State University has had a jazz band program in the curriculum for 13 years.

Jazz Band A, under the direction of Dr. Tom Ferguson, has appeared many times at the Mobile Jazz Festival, the Collegiate Jazz Festival at Notre Dame, Jazz Festivals at University of Illinois, Little Rock, Wichita and others. The group has been a finalist in each of the competitive ones.

The "A" Band performed at the first NAJE Convention in Chicago in December 1973, and last year played at the MENC Southern Division in New Orleans. It has been the featured band at the Birmingham (AL) Jazz Festival, Missouri Jazz Festival and many others.

The "A" Band has performed with such jazz stars as Clark Terry, Marv Stamm, Dizzy Gillespie, George Coleman, Al Cohn, Thad Jones, Mel Lewis, Bill Watrous, Toots Thielman, Urbie Green, Lou Marini, and many, many others.



Representing a school that traditionally supports the untraditional, The Citizen's Band is a collective of individual musicians . . . a free (self-limiting) big band.

"Without limits on enrollment, experimentation becomes not an interesting possibility but a necessity."
Will Parsons, "director"



The University of Northern Iowa Jazz Band I is one of 3 jazz bands at the University. The ensemble has achieved national recognition through award winning performances at the Kansas City, Notre Dame, and Wichita Collegiate Jazz Festivals. Jazz I has also appeared at the Kennedy Center in Washington, D.C., Worlds Fair Expo 1974, and the 1974 NAJE Convention in Chicago. Sonny Stitt, Cat Anderson, Gary Burton, Cannonball Adderly and Clark Terry are just a sample of the many prominent professionals who have performed with the UNI ensemble. The band is currently directed by Richard Lawn, Assistant Professor of Jazz Studies.





The **Jeff Pellaton Combo** is one of four small jazz groups in operation at Eastern Illinois. They were organized last fall and have developed into an outstanding group. They were recently honored at the Elmhurst Jazz Festival by receiving an Outstanding Award and four members of the group; Tom Birkner, Tim Kraft, John M'onya and its leader, Jeff Pellaton received Outstanding Performer Awards. The group has performed many times on the Eastern campus and has earned the respect of all students involved with jazz at EIU.



This year's edition of the **Notre Dame Combo** is basically the same personnel as last year's group which was awarded one of the outstanding performance awards at the festival. Bill Boris, guitarist with the group also received an outstanding performance award for his acoustic guitar work at last year's CJF. The group plays regularly at the **NAZZ**, the campus coffee house and at **Vegetable Buddies**, a downtown club.

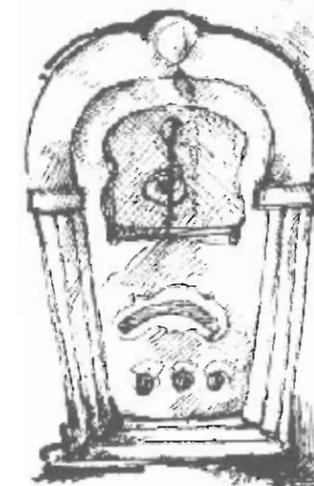


The **Medium-Rare Big Band** is a twenty-five piece jazz ensemble from the New England Conservatory of Music in Boston, Mass. Conducted by student Pat Hollenbeck since its establishment a year and a half ago, this band's popularity with Boston's jazz audience has steadfastly risen.

In January 1977, the Medium-Rare Big Band was invited to perform at the National Association of Jazz Educators' Convention in Daytona Beach, Florida. With Arnie Lawrence as guest soloist, the band performed to a standing room only crowd.

This year marks the band's first participation at the Notre Dame Collegiate Jazz Festival.

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GREG SHEARER

Student at I.U.S.B., 1 semester at University of Miami
 Three years with U.S. Army Studio Band
 South Bend Native

BILL BORIS

Senior Japanese Major at Notre Dame,
 1 semester at Berklee College of Music
 Also Member, Notre Dame Jazz Combo
 Former CJF Award Winner

Fredonia Jazz Ensemble, predominantly a student run band, emerged in its present form in the early 1960's. In 1971, the band won the Mobile Jazz Festival and finished second in the National Jazz Festival. They took second at the Quinipiac Jazz Festival in 1973 and won it the following year. In both 1975 and 1976, the band won outstanding performance award at the ND Jazz festival while drummer John Alfieri was selected both years as one of the festival's outstanding drummers. Emil Palame and Paul Holderbaum received special mentions for outstanding compositions. Since 1966, the band has operated a jazz workshop program and has recently sponsored concerts by such greats as Stan Kenton, Al Hirt, and Maynard Ferguson.

FREDONIA COMBO — Fredonia State University College, Fredonia, New York.

Personnel: Saxophone - Gary Keller; Trumpet and Flugelhorn - Mike Kaupa, Piano - Emil Palame; Bass - Mike Hall; Drums - Bob Leatherbarrow.

THE O.S.U. JAZZ SEPTET is one of several performing jazz organizations at the Ohio State University. This particular group is in its second year and emphasizes the performance of original compositions through concerts on campus and throughout the community. John Emche - piano, Bob Larson - trumpet, Jim Rupp - drums, Terry Douds - bass, Rick Cooper - trombone, Randy Mather - tenor sax, Jim Gallagher - alto sax.

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					

COMMENTS & REMARKS

MUSICALITY:	1	2	3	4	5
INTERPRETATION					
ORIGINALITY & IMAGINATION					
SOLOISTS					
MUSIC (Quality of Arrangements)					
EFFECT, IMPACT, COMMUNICATION & INTENSITY					

CJF '77 STAFF



Chairman Michael T. Dillon, a South Bend native, is a senior majoring in Management with a special interest in Japanese Studies. He plans to attend the American Graduate School of International Management this fall.



Assistant Chairman James G. Smalley, a native of Springfield, Illinois, is a senior American Studies major. Jim plans to attend Washington University School of Law in the fall.



Dick Garrett and Jean Gray are co-producers for CJF. Dick is a graduate student in Electrical Engineering. Jean is a senior majoring in Biology, and has worked for the festival since 1974.



James Swartz is a senior pre-professional major from Sharon PA. A newcomer to CJF, Jim served as Publicity Chairman.



Jim Thomas is a junior working toward a degree in Finance. Jim will be the Chairman of the 1978 CJF.



Tom and Jim Modic are brothers from Cleveland, and they bring to the CJF stagecrew their great experience and efficiency.



Jim Quinn is a senior from Oak Park, Illinois. He was the CJF's Advertising Chairman.



Dave Harding is a freshman from Edina, Minnesota. He edited and laid out the CJF program.



Gerry Smith is this year's chairman of the High School Division. He is a senior Philosophy major and is famous in Howard Hall for his many humorous antics.



Paul Dunne was in charge of acquiring prizes for this year's festival. Paul is a senior business major.

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THE HIGH SCHOOL JAZZ FESTIVAL

The CJF High School Division is in its twelfth year of existence and promises to be a truly exciting event. This event, which has grown greatly both in quality and repute since its founding, now attracts applicants from such states as Indiana, Illinois, Michigan, Ohio, Pennsylvania, and Nevada. The High School Division of the CJF 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 8:00 A.M. to 5:00 P.M. on Saturday, April 2nd. Clay High School of South Bend will serve as this year's site for this musical event. Applications to the festival are submitted in the form of tape recordings which are then screened by a preliminary judging committee. Out of some 30 or 40 bands which apply, 15 are selected by the committee to participate. On the day of the festival, each band is allowed twenty minutes to perform charts chosen by their director. The participants are then 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 a plaque in recognition of their achievement. Those bands designated "outstanding" are invited to play at the opening 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. The High School Festival's main reason for existing is to provide an opportunity for growth among young musicians in the art of jazz. Because the main thrust of this festival is educational, a clinic is traditionally presented in the middle of the festival day. Also, in order to stimulate learning through feedback, each band receives comment sheets and tape recorded evaluations from our experienced judges. This year we are also going to arrange for one of the judges 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 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'd like to see you this Saturday. I guarantee you won't be disappointed at all in what you hear. You might even gain some insight into the art of jazz by attending our midday clinic. As I said before, it looks like a very big year for us and we hope you can join us. The finest young musicians in the mid-west will be their to compete and learn - but more importantly to you, to turn out some really fine jazz. If you love jazz, you'll love the 1977 High School Festival.)

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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.)

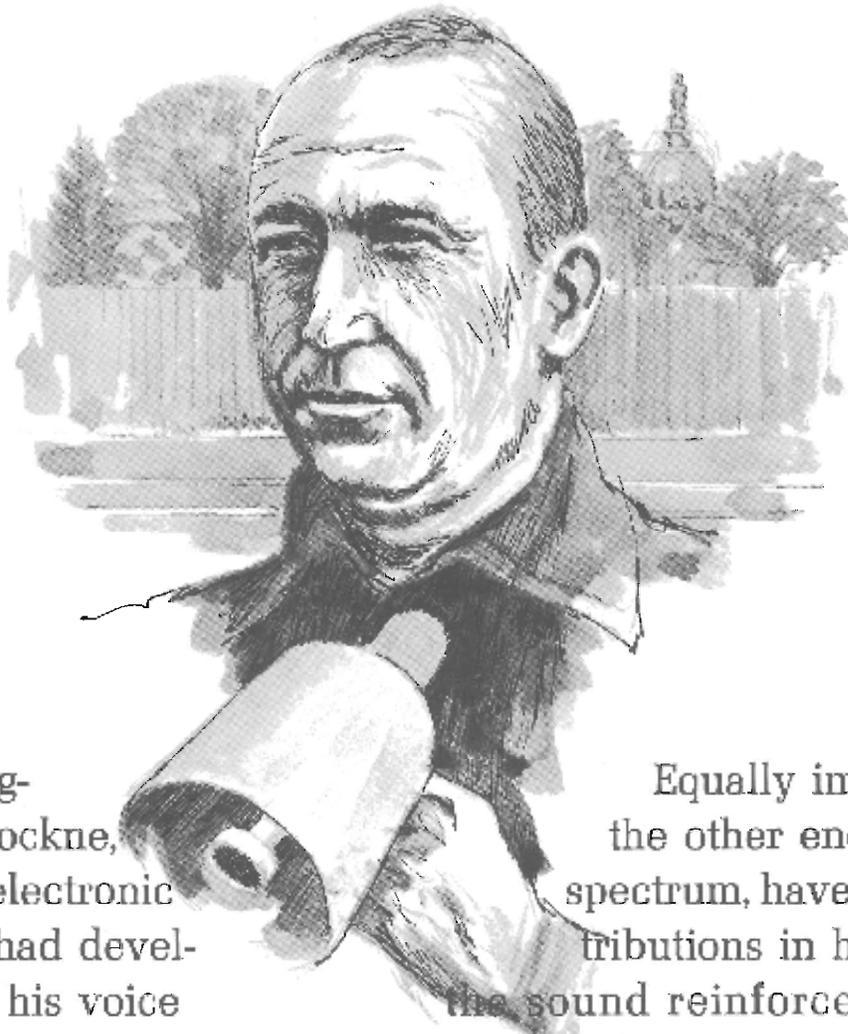
	1	2	3	4	5
MUSICIANSHIP Technique, etc.					
RHYTHM FEEL					
ENSEMBLE Play together?					
SOLOISTS					
OVER-ALL CREATIVITY Originality & Imagination					
EFFECT, IMPACT, COMMUNICATION & INTENSITY					
CHOICE OF MUSIC					

COMMENTS & REMARKS

NOTES



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