AT GATES CHEVROLET
PUTTING YOU FIRST --- KEEPS US FIRST

GATES
CHEVROLET
SOUTH BEND
333 Western Ave. Ph. 288-1421
SHOWROOM HOURS:
Mon., Tues., Thurs. 8 a.m.-11 p.m.; Wed., Fri., Sat. 8 a.m.-6 p.m.

notre dame
collegiate jazz festival
march 5 & 6, 1971

ann heinrichs
chairman

don patrician
applications

j. b. buchanan
judges

dan roth
publicity

dave wehner
high school contest

bob syburg
production

mike lenehan
program

pam schertz
prizes

dane criger
advertising

dick bizot
faculty advisor

program designed and edited by
mike lenehan

cover by lem joyner

Archives of the University of Notre Dame
With A Little Help from Our Friends

After twelve months of endless planning, rearranging, phone calling and errand-running, almost anything would seem anti-climactic. But year after year, we are amazed to find that this is not the case with CJF. The sight of an excited crowd rising to its feet, the dedication and professionalism of the band leaders, the appreciation expressed by musicians who have come many miles to play before the CJF audience — all of these things, which happen in the span of a few short hours, make the work that goes before seem insignificant.

This is CJF’s thirteenth year. We are the oldest, and, we think, the best college jazz festival in the country. And each year, as CJF gets bigger and better and as our reputation spreads farther, we find ourselves indebted to a greater number of generous people.

And so, deepest thanks, first of all to the members of the CJF staff (pictured below), who have performed an almost impossible task professionally and efficiently. Thanks also to our judges, Dan Morgenstern, Leon Thomas, Charlie Haden, Gerald Wilson and Richard Abraima, and to emcee Willis Conover, who have generously given of their time and experience.

A very special note of thanks to Bill Raventos and Bill Sutherland and the people of Electro-Voice, who provide us each year with the finest sound system available; to the Kimball Company, for our stage piano; to King, Selmer, Getzen, Armstrong, Garrard, Ludwig and Avedis-Zildjian, and to all our advertisers; also to Dick and Joyce Baal, Alice Rupert, Larry Powell and the Michiana Friends of Jazz, John Walsh, Jim Post, John Noe, Greg Mullen, and countless others. But most of all, thanks to our loyal audience and our talented musicians for making CJF ‘71 the best yet.
by john yurko

Herbie Mann did it. Twice. Latin jazz, and, a decade later, country-cookin' jazz. Between, and after, the product did not sell. Already a problem, resolved by... reading a paragraph ago, but go ahead, I'm gonna talk about the kids again. Herbie Mann did it. Twice. Latin jazz, and, a decade later, country-cookin' jazz. Between, and after, the product did not sell. Already a problem, resolved by...

Just as we transcend labels, we transcend concepts, such as "purism", "commercialism", or the "validity" of rock. Look to those we challenge for their "commercialism". They all fail in the marketplace, and fail precisely because of their "commercialism". So we're at a conundrum whereby "commercialism", appealing to the masses, is rejected by the masses for its attempt to coerce the product. And so we're back to the kids again, by no means all of the kids, but enough of a chunk of youth to finance your going into California real estate so you can retire. The kids will buy good music, so matter how freaky the cover art is, or how short your hair is in the concert shot on the back. We have lived through a lot of hypes, y'know, and the fact that we're still around means we love this music with an intensity they only dreamed and sighed about when all the crew-cuts were carrying around cheap guitars and buying Miles to study behind.

Which is why I have to talk about black men and black/white music, and why Nat Hentoff doesn't talk about the distinctions like he did in this space four years ago. Pharoah Sanders and Leon Thomas, Gil Evans and the Stones, and Charlie Haden, I hope, know what I'm gonna say. Charlie plays on Alice Coltrane's new album, and the music shifts subtly. Synthesis of concepts. Gil Evans produces musical extensions of Descarte's perfect triangle ideal in three dimensions (A slight aside: play "Las Vegas Tango" and what colors are there? I see perfect black - not people-black — and pin-point bursts of white). The Rolling Stones churn up new chunks of rock 'n' roll energy, and Pharoah and Leon, together and apart, got the sex back into jazz. Not sweaty-hands-and-rolling-forever-in-the-back-seat-sex, but the sex that is both a metaphor for transcendent living and life itself. So don't tell us about racial overtones, mister, cause if you gotta talk about them you can't feel them.

"The kids are alright." They, us, me, in the final analysis, have become your audience, yep, right here, right under your newly-moustachioed nose, moving almost imperceptibly across the plain from rock sax solos in the fifties to Hendrix to Keith Emerson to... It works, or it don't. Rock guys know it — witness Blood, Sweat and Tears 3 and Self Portrait (again with the cheap shots). They didn't work because they assumed too much of their form from alien cultures (jazz and serenity) to cease being merely and creatively derivative, and became quivering house-of-cards cultural copies. A successful synthesis, be it Buffalo Springfield Again, We're Only in It for the Money, or Bitch's Brew, transcends its influences, so that its formlessness, by its surpassing established forms, becomes a form of higher order. Chaos, after all, is a kind of order too, because it can be defined. If you are angered by that fact, you are the person I told to stop reading a paragraph ago, but go ahead, I'm gonna talk about the kids again. Just as we transcend labels, we transcend concepts, such as "purism", "commercialism", or the "validity" of rock. Look to those we challenge for their "commercialism". They all fail in the marketplace, and fail precisely because of their "commercialism". So we're at a conundrum whereby "commercialism", appealing to the masses, is rejected by the masses for its attempt to coerce the product. And so we're back to the kids again, by no means all of the kids, but enough of a chunk of youth to finance your going into California real estate so you can retire. The kids will buy good music, so matter how freaky the cover art is, or how short your hair is in the concert shot on the back. We have lived through a lot of hypes, y'know, and the fact that we're still around means we love this music with an intensity they only dreamed and sighed about when all the crew-cuts were carrying around cheap guitars and buying Miles to study behind.

Note 3: Note 2 was the preceding paragraph.

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Leon Thomas (lower left), is undoubtedly the most talked-about vocalist in jazz circles today. He was born in East St. Louis, Illinois, in October of 1937. At the age of 16, he was discovered by a local disc-jockey singing and playing congas in a small club, known as "Mama's," he started hosting his own show on a weekly radio show, where his unique, advanced style of scat-singing quickly won him a large local following. After graduating from high school, Leon went to Tennessee State on a music and dramatic scholarship, and it was here that he finally decided on music as a career. In 1958 he travelled to New York, where he did several performances at the Apollo. When the civil rights movement began to emerge in the south, Leon returned to Tennessee, where he met Count Basie. He sang with the Count for a short time in 1961, and then entered the army. Rejoicing the band in 1962, he stayed for two years, after which he began to broaden his musical background with such notables as Herbie Mann and Tony Scott. During this period, through his mutual friend, Leon was first heard by Pharaoh Sanders, with whom he has worked since 1966 in addition to his own free-lance assignments. Besides his highly acclaimed performances on Sanders' albums Kerme and Jewels of Thought, Thomas has two albums of his own on the Flying Dutchman label, Spirits Known and Unknown and The Leon Thomas Album.

Richard Abrams (top right), who served on the CJF judging panel in 1970, is a self-taught, uneducated pianist, saxophonist and jazz theoretician. He received his formal education at the Metropolitan School of Music, Chicago College, and Roosevelt University. He has been playing since 1948-52. After the completion of his regular schooling, he continued his studies under his own tutelage, teaching himself the complete Joseph Chillingworth System of Currently, Composition and Hindemith's Craft of Musical Composition. Along the way, he found time to become founder, president and instructor of the A.A.C.M., the Association for the Advancement of Creative Musicians, where the arts of composing and performing are taught to professionals and aspirant musicians from the inner city. Abrams' reputation as a CJF judge has been solidified over the last twenty years. He has worked with many of the great names in jazz, including Eddie Lockjaw Davis, Gene Ammons, Lambert, Hendricks and Ross, Buddy Morrow, Maynard Ferguson, Roland Kirk, Art Farmer, Max Roach, Woody Herman, the Bobby Hutcherson-Harold Land Quintet, the Gene Krupa-Slim Gaillard, Combo, and many others.

Gerald Wilson (center), one of the nation's leading composer-arranger-band leaders, began playing trumpet while attending Manresa High School in Memphis. After graduating from high school, he undertook a four-year course of intensive over-all music training at the Cass Technical School in Detroit. In 1958, he joined the Jimmy Lunceford Band, where he stayed for three years, playing trumpet and writing his first recorded compositions and arrangements. In 1961, after serving in the navy, Wilson moved to Los Angeles and began arranging, for Benny Carter, Phil Moore, and Les Hite. At this time, he also organized his first band, which, enjoyed two successful tours to New York and extended engagements in Chicago, St. Louis, Salt Lake City and New York. Wilson next joined the Count Basie Band as trumpet player and arranger, and during this period the Basie Band premiered one of his compositions, Royal Suite in seven movements, at Carnegie Hall. He has also been a member of the Dizzy Gillespie and Duke Ellington bands, and he continues to contribute to the Ellington library today. Wilson's portfolio includes TV and movie scores, including "Love Has Many Faces", "Where the Boys Are", and Ken Murray's "Hollywood My Home Town." He has eleven recordings on the Pacific Jazz and Liberty labels, all regarded as classics in jazz circles. Wilson has been honored twice by the Down Beat Critics Poll, once in 1963, when his band was voted the "best of the year." He was awarded the Guggenheim Fellowship for Music Composition, for 1964-66. His first recording as a leader, Charley Haden and the Liberation Music Orchestra (Hampshire) was named Best Album of the Year by Japan's Swing Journal, Best Jazz Album of the Year by England's Melody Maker, and also received France's Grand Prix Charles Cross Award.

DAN MORGENSTERN (top left), editor of down beat magazine, has become almost an institution as CJF. He is serving as chairman of CJF's judging panel this year for the fourth year in a row. Morgenstern was born in Vienna, Austria and raised in Detroit and Washington. He studied violin as a child, and currently, he is drawing an immediate loyalty and has become one of the best known figures in the jazz world.
EAST CAROLINA UNIVERSITY JAZZ ENSEMBLE
The ECU Jazz Ensemble makes its first national festival appearance at CJF this year. The band was formed only three years ago under the leadership of director Joe Hambrick, a professional trombonist whose experience includes stints with Harry James, Al Hirt, and Henry Mancini. The band has been building performing experience by playing dances, benefit concerts, feature performances at the North Carolina M.E.N.C. Conventions, plus its own concerts given on the East Carolina campus.

INDIANA STATE UNIVERSITY JAZZ ENSEMBLE
The Indiana State University Jazz Ensemble from Terre Haute, directed by John Spicknall, makes its second CJF appearance this year. All of the band’s members are I.S.U. students, and they receive University credit for their work. The band performs at concerts on their home campus, as well as invitational appearances at other schools, annual tours of Indiana, and the I.S.U. Fine Arts Festival this year with Clark Terry.

THE UNIVERSITY OF MICHIGAN JAZZ BAND
The jazz program at The University of Michigan is relatively new, having been initiated in 1965. In that year, through an appearance at CJF, The University of Michigan Jazz Band was selected to make an extended State Department-sponsored tour of Latin America. This tour was climaxxed by a revolution in the Dominican Republic with the band being evacuated by U. S. Marine helicopters (sans luggage and instruments) amid a hail of rebel machine-gun fire. This year the group features Louis Smith, a CJF '69 award winner, on trumpet and flugelhorn. The band, composed mainly of music majors, is directed by Norv Withrow, a faculty member in Michigan’s School of Music.

Memphis State University sends its “A” band to CJF ‘71 for the fourth year in a row. There are three jazz bands in all at MSU, of which the “A” and “B” bands compete in national festivals. Last year, MSU was chosen as a finalist band at this festival. The group is directed by Thomas Ferguson, Director of Bands at Memphis State. There are fifteen underclassmen and graduate students in this year’s band.
SHENANDOAH CONSERVATORY OF MUSIC JAZZ ENSEMBLE

The Shenandoah Conservatory of Music Jazz Ensemble, from Shenandoah College in Winchester, Virginia, makes its second straight CJF appearance this year. The band is directed by Paul Noble, who is a member of the National Association of Jazz Educators — he has been leader of the group since 1965. In addition to its CJF appearance, the group has performed at the Villanova Festival, and in 1966 a combo from the group was chosen as a finalist and was seen on regional television throughout the east coast. The band has recently returned from a concert tour of Texas, and last weekend they played at the Cincinnati Invitational Jazz Festival.

big bands

M. I. T. FESTIVAL JAZZ ENSEMBLE

One of the CJF "regulars", the M. I. T. Festival Jazz Ensemble will be making its seventh straight appearance at this year's festival. Since last year, the band has traveled to Switzerland to participate in the Montreux Jazz Festival, where they were enthusiastically received as one of the three American collegiate big bands appearing. The band is directed by Herb Pomeroy, who, before assuming his post at M. I. T. in 1966, played with Lionel Hampton, Charlie Parker and Stan Kenton. Besides their appearances at CJF, the M. I. T. Ensemble regularly appears at the Villanova and Quinnipiac festivals. There is no music program at M. I. T., hence none of the band members are music majors. Despite this apparent disadvantage, the M. I. T. Festival Jazz Ensemble has been a consistent favorite of CJF fans.

TOWSON STATE JAZZ ENSEMBLE

The Towson State Jazz Ensemble, from Towson State College in Baltimore, will be remembered by CJF fans as the group that stole the show at last year's festival. Besides their award-winning performance at CJF last year, the band also appeared at the Quinipiack Festival, and they have also performed at the Laurel and Morgan professional festivals. The group plays all original material, most of it composed by leader Hank Levy. In Levy's words, the band is "an experimental laboratory playing charts that will then be sent to the Stan Kenton Orchestra and the Don Ellis Orchestra for publication and their own use". The band finds itself in the "unique position of playing next year's charts this year".

THE MELLOWMEN

The Mellowmen, from Indiana University of Pennsylvania, have been active since 1947, when several I.U.P. students came together as the pit band for a musical comedy produced by I.U.P.'s senior class. Charles Davis, a member of the Indiana University music faculty, has been director of the band since its inception. The band appears mainly in concert on its home campus, with an occasional tour of area high schools and an invitational jazz festival when it can be managed. The Mellowmen have been meeting once a week since 1947; over 175 student musicians have sat with the band over the years.

BALLY STATE JAZZ ENSEMBLE

The Ball State Jazz Ensemble, appearing at CJF under the auspices of Ball State University's (Muncie, Indiana) School of Music, is directed by Larry N. McWilliams. The band performs concerts in Indiana high schools, and gives concerts on the Ball State campus. The group is currently planning a "Dimensions in Jazz" program for this April, which will include a name performer in the field of jazz.
In down beat Issue: 12/24/70
Rating: ★★★★★

Paul Desmond
Bridge Over Troubled Water

It's a perfect collaboration between the two Pauls, Simon to write the songs and Desmond to play them.

Leonard Feather

on A&M
CHARLES MUNDI - University of Notre Dame and Indiana University of South Bend.
Personnel: Trombone - J. B. Buchanan (leader), Nick Talarico; Piano - Eddie Sears; Bass - C. C. Brown; Guitar - Dave Mason; Vibes - Denny Brown; Drums - Sam Weiner.

TROMBONE - Rich Richardson (leader); Alto Sax, Flute - Russ Manzi; Guitar - Steve Degnon; Guitar - Joe Bell, Electro Piano - Byron Gipson; Electric Bass - Fred Lee; Percussion - Mike Slayton; Sousaphone - Bob Bernstein; Tenor Sax, Soprano Sax, Clarinet - Dwight Andrews; Baritone Sax, Clarinet, Flute, Bass Clarinet - Jim Keene; Piccolo, Flute - Ron Green; Trumpet - Rich Bogie, Denny Watson, Bill Hershey; Trumpet, Flugelhorn - Mike Szyryska, Louise Smith, Howard Ragen; French Horn - Steve Pike, Louis Stout; Trombones - Chris Bruback, Rich Goldstein, Jeff Joseph, Matt Steel, Stan Watkins; Tuba - Mark Evans; Piano - Joe Engler; Bass - C. C. Brown; Guitar - Dave Mason; Vibes - Denny Brown; Drums - Sam Weiner.

HIGH SCHOOL CONTEST EXPANDS

Twenty high school stage bands will perform in this year's edition of the CJF HIGH SCHOOL BAND CONTEST, a festival that was added to CJF five years ago to complement the college, CJF Guest Bands, and CJF college contest. The high school contest has been held traditionally in Washington Hall, but this year the site has been changed to the Little Theatre at Moreau Hall on the campus of St. Mary's College. A nominal admission fee of $2.00 is charged at the door for Saturday night's performance until 5:00 P.M. on Saturday, March 6.

INTERMISSION

HIGH SCHOOL CONTEST EXPANDS

A few minor changes in scheduling have also been made, the C.J.F. Guest Bands, which was formerly held on Thursday night, has been moved to Friday afternoon. For the Saturday evening session, announcement and presentation of awards will take place shortly after the playing groups have finished their performances. Saturday night's guest group, the University of Illinois Jazz Band, will perform immediately after the presentations, making this year's a musical rather than a ceremonial finale.

CURRENT STATE OF JAZZ

Once again, for the fifth year in a row, CJF '71 will open with a symposium on a pertinent and controversial aspect of the state of jazz. The CJF, bringing together in one place, gives musicians and critics of varying backgrounds, offers an ideal opportunity to discuss these topics from a wide range of viewpoints.

The CJF symposium series, called "The Current State of Jazz," has, in the last four years, covered the topics of Art vs. Commerce, Avente Garde Jazz, Pop and Jazz: Fusion or Fusion?, The Role of the Jazz Composer-Arranger; and The Jazz Rock Controversy. This year's symposium is scheduled for 4:00 P.M. Friday in the Center for Continuing Education. There is no admission charge, and the public is welcome.

Dan Morgenstern, editor of Down Beat and chairman of the CJF judging panel, will be moderator of the discussion. Participants will include CJF '71 guest keyboardist Leon Thomas, Charles Haden and Gerald Wilson and this year's Master of Ceremonies Willis Conover, Frank Gwiskrtern, C.S.C. and Frank J. Hanger, the Chairman of Notre Dame's Music Department, from Notre Dame High School, The University of Illinois Dixie Band, and the University of Illinois Jazz Band. Each of these traditionally CJF favorites will perform at the end of competition on Friday night, Saturday afternoon, and Saturday night respectively.

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program

SATURDAY AFTERNOON
MARCH 6

1:30 – MUSIC – Triton College, River Grove, Illinois
Personnel: B. J. Sharp (leader); Dave Peterson; Rick Rossag; Jim Simmons; Rick Kowalski.

Personnel: Leader – Hank Levy; Saxophones – Rich Burns, Gene Meros, Joe Houck, Al Lawson, Rocky Birely; Trumpet – Gil Ratledge, Paul Cressler, Dave Bull, Stan Meros, Bill Grove; Trombone – Harvey Connan; Bunky Horak, Mike Moran, John Armstrong; Rick Rollins; Percussion – Dave Grohle; Guitar – Bob Waring; Bass – John Betts; Drums – Phil Gratteau.

Personnel: Leader – Jack Duvall; Saxophones – Rich Burns, Gene Meros, Joe Houck, Al Lawson, Rocky Birely; Trumpet – Gil Ratledge, Paul Cressler, Dave Bull, Stan Meros, Bill Grove; Trombone – Harvey Connan; Bunky Horak, Mike Moran, John Armstrong; Rick Rollins; Percussion – Dave Grohle; Guitar – Bob Waring; Bass – John Betts; Drums – Phil Gratteau.

Personnel: Leader – Dean DePuy; Saxophones – Rich Burns, Gene Meros, Joe Houck, Al Lawson, Rocky Birely; Trumpet – Gil Ratledge, Paul Cressler, Dave Bull, Stan Meros, Bill Grove; Trombone – Harvey Connan; Bunky Horak, Mike Moran, John Armstrong; Rick Rollins; Percussion – Dave Grohle; Guitar – Bob Waring; Bass – John Betts; Drums – Phil Gratteau.

2:35 – WHATEVER – Indiana University, Bloomington, Indiana.
Personnel: Leader – Jack Duvall; Saxophones – Rich Burns, Gene Meros, Joe Houck, Al Lawson, Rocky Birely; Trumpet – Gil Ratledge, Paul Cressler, Dave Bull, Stan Meros, Bill Grove; Trombone – Harvey Connan; Bunky Horak, Mike Moran, John Armstrong; Rick Rollins; Percussion – Dave Grohle; Guitar – Bob Waring; Bass – John Betts; Drums – Phil Gratteau.

3:05 – INTERMISSION

3:40 – EAST CAROLINA UNIVERSITY JAZZ ENSEMBLE – East Carolina University, Greenville, N.C.
Personnel: Leader – Joe Harmar; Saxophones – Ronald Rudolph, Mike Price, Oscar Smith, Bill Stanley, Ken Rouselle; Trombone – Mike Worthington, Ken Meoulon, Nigel Boulion, Bruce Bagley; Bass – John Betts; Drums – Phil Gratteau.

Personnel: Leader – Jack Duvall; Saxophones – Rich Burns, Gene Meros, Joe Houck, Al Lawson, Rocky Birely; Trumpet – Gil Ratledge, Paul Cressler, Dave Bull, Stan Meros, Bill Grove; Trombone – Harvey Connan; Bunky Horak, Mike Moran, John Armstrong; Rick Rollins; Percussion – Dave Grohle; Guitar – Bob Waring; Bass – John Betts; Drums – Phil Gratteau.

3:50 – INTERMISSION

4:00 – COLD DUCK – Shenandoah Conservatory of Music, Winchester, Virginia.
Personnel: Leader – Jack Duvall; Saxophones – Rich Burns, Gene Meros, Joe Houck, Al Lawson, Rocky Birely; Trumpet – Gil Ratledge, Paul Cressler, Dave Bull, Stan Meros, Bill Grove; Trombone – Harvey Connan; Bunky Horak, Mike Moran, John Armstrong; Rick Rollins; Percussion – Dave Grohle; Guitar – Bob Waring; Bass – John Betts; Drums – Phil Gratteau.

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4:10 – INTERMISSION

Personnel: Leader – John Garvey; Trumpet – Ken Ferrantino, Jerry Tessin, Nate Ronson; Trumpet and Soprano Sax – Ron Scalise; Trombone – Larry Dwyer, Tom Seiff; French Horn – Terry Pettijohn; Drums – Chuck Braughman.

5:00 – CJF GUEST BAND – UNIVERSITY OF ILLINOIS HOT FIVE – University of Illinois, Urbana, Ill.
Personnel: Leader – John Garvey; Trumpet – Ken Ferrantino, Jerry Tessin, Nate Ronson; Trumpet and Soprano Sax – Ron Scalise; Trombone – Larry Dwyer, Tom Seiff; French Horn – Terry Pettijohn; Drums – Chuck Braughman.

5:05 – INTERMISSION

5:10 – Announcement of Awards

Personnel: Leader – John Garvey; Trumpet – Ken Ferrantino, Jerry Tessin, Nate Ronson; Trumpet and Soprano Sax – Ron Scalise; Trombone – Larry Dwyer, Tom Seiff; French Horn – Terry Pettijohn; Drums – Chuck Braughman.

Personnel: Leader – John Garvey; Trumpet – Ken Ferrantino, Jerry Tessin, Nate Ronson; Trumpet and Soprano Sax – Ron Scalise; Trombone – Larry Dwyer, Tom Seiff; French Horn – Terry Pettijohn; Drums – Chuck Braughman.

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5:45 – CJF GUEST BAND – UNIVERSITY OF ILLINOIS JAZZ BAND – University of Illinois, Urbana, Ill.
Personnel: Leader – John Garvey; Trumpet – Ken Ferrantino, Jerry Tessin, Nate Ronson; Trumpet and Soprano Sax – Ron Scalise; Trombone – Larry Dwyer, Tom Seiff; French Horn – Terry Pettijohn; Drums – Chuck Braughman.

5:50 – CJF GUEST BAND – UNIVERSITY OF ILLINOIS JAZZ BAND – University of Illinois, Urbana, Ill.
Personnel: Leader – John Garvey; Trumpet – Ken Ferrantino, Jerry Tessin, Nate Ronson; Trumpet and Soprano Sax – Ron Scalise; Trombone – Larry Dwyer, Tom Seiff; French Horn – Terry Pettijohn; Drums – Chuck Braughman.

Personnel: Leader – John Garvey; Trumpet – Ken Ferrantino, Jerry Tessin, Nate Ronson; Trumpet and Soprano Sax – Ron Scalise; Trombone – Larry Dwyer, Tom Seiff; French Horn – Terry Pettijohn; Drums – Chuck Braughman.

6:00 – CJF GUEST BAND – UNIVERSITY OF ILLINOIS JAZZ BAND – University of Illinois, Urbana, Ill.
Personnel: Leader – John Garvey; Trumpet – Ken Ferrantino, Jerry Tessin, Nate Ronson; Trumpet and Soprano Sax – Ron Scalise; Trombone – Larry Dwyer, Tom Seiff; French Horn – Terry Pettijohn; Drums – Chuck Braughman.

Personnel: Leader – John Garvey; Trumpet – Ken Ferrantino, Jerry Tessin, Nate Ronson; Trumpet and Soprano Sax – Ron Scalise; Trombone – Larry Dwyer, Tom Seiff; French Horn – Terry Pettijohn; Drums – Chuck Braughman.

Personnel: Leader – John Garvey; Trumpet – Ken Ferrantino, Jerry Tessin, Nate Ronson; Trumpet and Soprano Sax – Ron Scalise; Trombone – Larry Dwyer, Tom Seiff; French Horn – Terry Pettijohn; Drums – Chuck Braughman.
At one point, fellow judge Richard Abrams turned to me and said: "They must be midgets." Indeed, it seemed improbable that a mere high school band could be capable of producing such thoroughly enjoyable music, not just school music, but music that is such technical and/or educational reasons, but MUSIC!

Father Wiskirchen, one of the first high school jazz groups to get into the big band rock idiom, seems into "free form" group improvisations. Each year they produce their own multimedia concert and a recording. Great emphasis is placed on student composition and arranging and much of their presentation at CJF '71 will be student work.

This year marks the 12th time that the Melodons (bottom) of the Notre Dame High School Jazz Lab from Niles, Ill. have appeared as a non-competitive guest of CJF. Under the direction of the Rev. George Wiskirchen, C.S.C., the band has appeared at all, except the maiden voyage of CJF, and this must be a record of sorts.

The Melodons have built a nationwide reputation for themselves as one of the finest high school jazz groups. They have toured extensively and have performed for many major university groups including the National Conference of Music Educators.

Don McGregor reviewing CJF '70 in Down Beat wrote: "A band not in competition almost stole the show and would have had a good change to make the finals, had it been eligible. This was Fr. George Wiskirchen's outfit from Notre Dame High School in Niles, Ill., a Chicago suburb.

"The Melodons have long stood for the best in high school jazz, but never before has the good Father had such a talented crew. For the first time in my hearing, there were good soloists in the band. The band's material was usual, provocative and original—quite a step beyond many college bands..."
WHATEVER
Whatever, a quintet from the University of Indiana (Bloomington campus), will make its first public appearance at CJF '71. The group is composed of Jerry Hey (leader) on trumpet, Larry Williams on alto sax, Mark Gray, electric piano, Mark Dresser, bass, and Mike Berkowitz, percussion. All are Indiana University students.

NEO CLASSIC QUINTET
The Neo-Classic Quintet comes all the way from Albuquerque, New Mexico to perform in this year’s CJF. Formed early in 1968, the group has appeared in the intercollegiate Jazz Festival (Intermountain Region) in 1968 and 1970, where they were awarded for outstanding originality. Their experience also includes gigs at concerts and coffeehouses in the Albuquerque area, concerts with the Buddy Rich and Woody Herman bands, and a series of clinics and youth concerts throughout New Mexico. For the past year, the group has been active as the University of New Mexico Artist Group in Residence. The leader is vibist Tom VanderGeld.

TOMMY LEE QUARTET
This year marks the second consecutive appearance for the Tommy Lee Quartet at CJF. Last year, Lee won the award for "Best Flute Soloist," and he returns this year with composer-arranger-pianist Dan DeGoli and electric bassist Virgil Walters. New to the group this year is percussionist Rick Kvistad. The group is well known on their home campus of the University of Pittsburgh, and plays concerts on campuses in the Pittsburgh area. Eric Kloss has joined the group on many of these occasions.

ILLINOIS CENTRAL COLLEGE JAZZ ENSEMBLE
The Illinois Central College Jazz Ensemble, a septet that has never played as a group before, is composed of music majors from Illinois Central College in East Peoria, Illinois. Two of the group’s members, Russ Manzi and Steve Degenford, appeared at CJF in 1968 with the I.C.C. big band. Rich Richardson, the group’s leader, has studied with Oliver Nelson and has worked mostly in Europe. Most of the members of the group work night clubs in the Peoria area.
COMBOS

COATIS MUNDI
Also known as the Larry Beachler-Coatis Mundi Routine Band, this group is made up of Notre Dame and Indiana University-South Bend students. Four of the members appeared at CJF last year with the Larry Beachler Sextet; drummer Pete Szujewski was awarded one of last year's Best Drummer prizes. Eddie Sears, a South Bend native, is pianist, and rounding out the rhythm section is John Prendergast on bass. The front line is John Buchanan and Nick Talarico, both doubling on trombone and euphonium.

ORGANIC FUSION
Organic Fusion (The Ron Bridgewater Quintet), from the University of Illinois, participated in the Elmhurst Festival in 1970, where they received first place in the combo division, while two members of the group won honorable mention as soloists. As a result of their showing at Elmhurst, they were invited to perform at the National Collegiate Jazz Festival, which was held at Krannert Center on the University of Illinois campus. This year will be the first that they play at Notre Dame as a group, although most of the members have played at CJF before with the Illinois big bands.

THE BILL HURD SEPTET
Bill Hurd, a Notre Dame graduate and a familiar figure to CJF fans, heads up this septet from M.I.T. The group is new this year, but most of its members have played at CJF before with the M.I.T. big band. Besides Hurd, who won a special award for his performance at CJF last year (alto sax), the group is composed of Fred Jacobs, Brian Good, Fred Milder, Bill Grossman, Clarence Parker, and Harry Blazer, all M.I.T. students.

COLD DUCK
Shenandoah Conservatory sends this six piece combo to CJF this year along with the Shenandoah big band. The group is composed of Rusty Cloud, piano, Bob Roessig, bass, Scott Taylor, drums, Bryan Kidd, saxophone, Vic Woods, trumpet, and Bruce Gavlik, trombone.
For the fourth consecutive year, the Collegiate Jazz Festival is privileged to present its Master of Ceremonies, one of the world's most renowned jazz figures, Mr. Willis Conover. Mr. Conover is probably the best known jazz radio personality in the world. For the past fifteen years, his voice has been carried all over the world as part of a highly successful jazz program over Voice of America. This show is so popular with the people of other countries that Conover has several fan clubs, and he is always given a diplomatic reception on his foreign tours. In addition to the work he does for Voice of America, Conover also conducts the Voice of VISTA radio program, which is heard on over 2,000 radio stations across the United States. He has also had regular radio shows on CBS, and he is a much sought-after critic, emcee and lecturer. He has many articles on jazz and record liner-notes to his credit. Among the many jazz productions that Mr. Conover has presented is the presentation of The Orchestra, led by Joe Timmer 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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collegiate jazz festival 1971

prizes

Outstanding Big Bands — $150 Cash Awards CJF Plaques
Outstanding Combos — $50 Cash Awards CJF Plaques
Outstanding Instrumentalist — CJF Plaque
Best Reed Soloist — Clarinet, donated by King
Best Trombone Soloist — Bach Trombone, donated by Selmer
Best Trumpet Soloist — Getzen Flugelhorn, donated by Getzen
Best Flute Soloist — E-flat Flute, donated by Armstrong
Best Guitarist — Gibson Guitar and Case, donated by Gibson
Best Pianist — Garrard Turntable, donated by Garrard
Best Drummer(s) — Ludwig Drum Set, donated by Ludwig Zildjian Cymbals, donated by Zildjian
Best Composer-Arranger — CJF Plaque
Best Miscellaneous Instrumentalist — CJF Plaque
Best Bass Player — CJF Plaque
Best High School Band — Selmer Award of Excellence for Jazz Performance Selmer Porta-Desks, donated by Selmer

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Father George Wiskirchen has supported, advised, and participated in the Collegiate Jazz Festival from its inception in 1959. As a brilliantly successful teacher and administrator for the Diocese of Chicago, a columnist for Down Beat, and lecturer and clinician for Selmer, he has done as much as any man to promote the performance of jazz in schools. We are proud to count him among our friends too.
ARCHIVES OF THE UNIVERSITY OF NOTRE DAME

has grown to be more than just a place where good music is played and heard. CJF takes pride in the fact that it serves also to promote jazz education, appreciation, and understanding. One of CJF's most popular features, initiated in 1967 under Paul Schlaver, is the symposium series, "The Current State of Jazz," wherein the members of the CJF judging panel, name figures in the world of jazz, discuss pertinent aspects of the contemporary music scene. CJF also sponsors a high school stage band contest, to promote jazz education in Indiana high schools and to give young musicians an opportunity to play before each other and before knowledgeable authorities in jazz.

In short, CJF has, in the last thirteen years, consistently offered brighter and newer perspectives in the field of American amateur music. It is hard to imagine that there are many more new ideas to be tried or many more successes to be made; but then, who would have thought that it would come this far?

From as early as 1961, the nation's first college jazz festival in 1959, many other schools made attempts at festivals, and since then, the word "midwest" has been dropped from the title, and the letters CJF have become a symbol of the nation's finest collegiate festival, truly national in character, as this year's participating groups — from as far away as Cambridge, Massachusetts, and Albuquerque, New Mexico — indicate.

From as early as 1961, the national character of CJF has been firmly established. The State Department has sent representatives to scout for talent for foreign tours, and Time reviewed the festival as "the biggest college bash of them all." Authoritative judges became easier to find, and the number of applications soared, as CJF became the place for collegiate musicians to display their talents.

After the nation's first college jazz festival in 1959, many other schools made attempts at festivals, and recently other organizations began to step into the collegiate jazz picture. Some folded, some faltered, and most could maintain a regional image at best. Notre Dame's independent festival is still the finest, as the musicians, judges, jazz enthusiasts and advertisers who return year after year will testify.
The Radio Jazz Festival... every Friday at midnight

640 am/88.9 fm

You've got a lot to live.
Pepsi's got a lot to give.

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

Comments:
# NOTRE DAME COLLEGIATE JAZZ FESTIVAL

## Judges Sheet

### Combos

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<th>Name of Band</th>
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<td>Selection (2)</td>
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(Judges check evaluation in each category. Number one is highest)

## Standards

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<th>Standards</th>
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<th>General Remarks</th>
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<td>General musicianship</td>
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<td>Overall creativity</td>
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Comments:


Reference: Archives of the University of Notre Dame
to fill the space between artist and audience