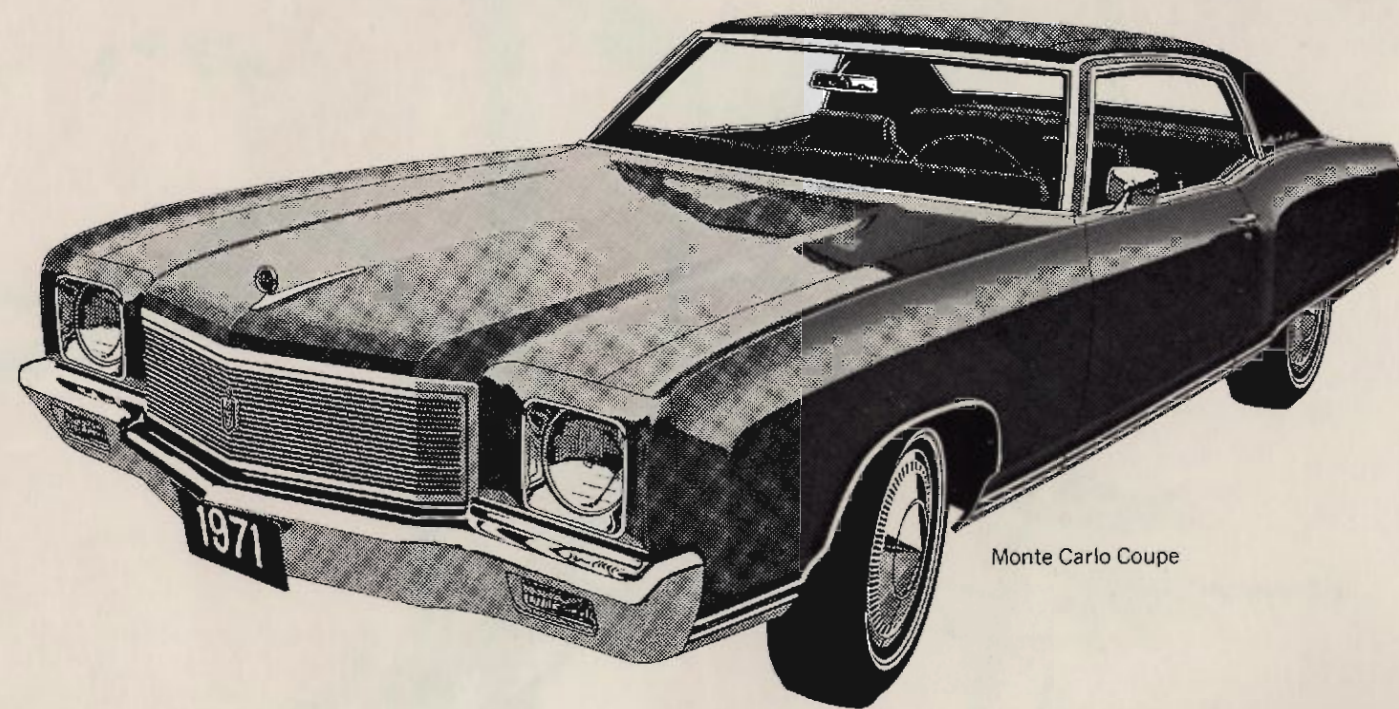
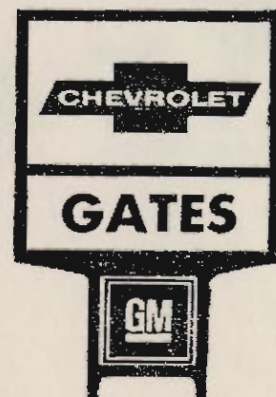




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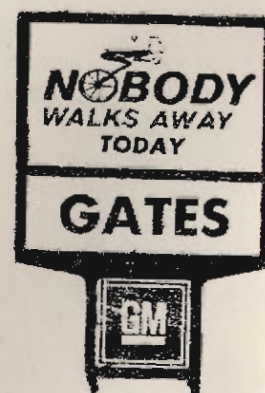


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With A Little Help from Our Friends

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 Abrams, 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 Bizot, Alice Rupert, Larry Powell and the Michiana Friends of Jazz, John Walsh, Jim Porst, John Noel, 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.

Ann Heinrichs
Chairman, CJF '71



cjf '71 staff

Seated: Dan Roth, Publicity; Dick Bizot, Faculty Advisor. *Standing:* Dave Wehner, High School Contest; Ann Heinrichs, Chairman; J. B. Buchanan, Judges; Don Patrician, Applications; Mike Lenehan, Program; Bob Syburg, Production; Dane Criger, Advertising. *Not Shown:* Pam Schertz, Prizes.

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DON'T MESS WITH THE KIDS

... a rather violent over-reaction
to the "howcum you kids
never buy none of our
records" syndrome

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 asking did you really like "Stone Flute"? Did you buy it? And then you flip the problem over and play "Memphis Underground" again. No, I am playing around because I can't say it right here. Alright, right here: only when the jazz artist makes music that refuses to hide under the title of "jazz" does it sell, simply because the audience today relates to good music, not to old titles. This does not relate to the fact of Grand Funk Railroad, because fifteen year-old dope smokers who resolved two years ago the eternal problem of "goin' all the way" are not at issue, and neither is the rack-jobber-one-stop definition of sales. I bought *The Creator Has a Master Plan*, but the record is not physically in my possession. *Jesus Christ, Superstar* has sold a million (a cheap shot, I know, but I don't want to get too technical), but the record doesn't affect me. Does it affect you?

Note 1: Old jazz guys, go ahead and do want you want. The reason why is No. 2.

The process by which all yer musical ills are cured, my friends, is "eclecticism."

Which is the high class critic word for theft. The audience (dammit, from now on it's called "the kids", because it much better describes the guys who live down the hall from me who play *Hot Rats*, *Memphis Underground*, and the *Velvet Underground with Nico* constantly and liked Gary Burton's concert and would buy *Good Vibes* if they didn't have to hunt for it) has been conditioned into accepting it without a word of complaint, because it makes good music, and who cares whether or not that alto sax part was lifted straight from *that* Monk Riverside album, or that that whole song is based on a nine tone Grecian mode, or that if you can't think up your own example, you don't know that this article is not about your "jazz" at all, and you should trundle off right now to home and your Mirantz. Which is why *Bitch's Brew* sold so well, and why *Miles Davis at the Fillmore* will not, no matter how many tasteless casket ads in *Billboard* Columbia buys. What makes the sales is another wonder-word, synthesis.

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

by john yurko

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, no 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.

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 raw 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 Trane, waving a very shy hello from over there by the "underground" racks and finally coming over to touch and read one of your albums, and don't give us any crap about making the big step, because we've been moving for a long time, and you haven't noticed. Now the *HitCashBox* charts and the funny FM stations make you aware. We are here, Fats, and if you don't grab us, it ain't our fault. Just who the hell do you think buys you, anyway?

Note 4: Article title a tribute to the flip side of "Monkey Man" and a tribute to its creator, Baby Huey. He o.d.'d a few months ago.



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 "Mr. Modern", he started his career 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. Rejoining the band in 1963, he stayed for two years, after which he began to broaden his musical background with such figures as Roland Kirk and Tony Scott. During this period, at The Dom in the East Village, Leon was first heard by Pharaoh Sanders, with whom he has worked since 1968 in addition to his own free-lance assignments. Besides his highly acclaimed performances on Sanders' albums *Karma* 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*.

DAN MORGENSTERN (top left), editor of *down beat* magazine, has become almost an institution at C.J.F. He is serving as chairman of C.J.F.'s panel of judges this year for the fourth year in a row. Morgenstern was born in Vienna, Austria and raised in Denmark and Sweden. He studied violin as a child, and

he became interested in jazz after seeing Fats Waller in Copenhagen in 1938. After coming to the United States in 1948, he became interested in journalism, and after spending two years in the army, from 1951-'53, he attended Brandeis University. Morgenstern began to write about jazz in 1958 as the New York correspondent for the *Jazz Journal* of London. He served as editor of *Metronome* magazine in 1961 and *Jazz* magazine in 1962-'63. In 1964 he joined *down beat* as New York editor, and he became editor-in-chief in 1967. Morgenstern produced an annual concert series, *Jazz in the Garden*, at the Museum of Modern Art in New York from 1961-'66, and also the *Jazz on Broadway* concerts in 1963. He has conducted a radio program, "The Scope of Jazz", on WBAI in New York, and he is currently co-producer of a Public Broadcast Network TV production called "Just Jazz".

RICHARD ABRAMS (top right), who served on the C.J.F. judging panel in 1970, is a somewhat self-educated pianist, saxophonist and jazz theorist. He received his formal education at the Metropolitan School of Music, Chicago College, and Roosevelt University from 1948-'52. After the completion of his regular schooling, he continued his studies under his own tutelage, teaching himself the complete Joseph Shillinger System of Musical 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' respected career as a performer dates 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 Zoot Sims-Al Cohn Combo, and many others.

CHARLIE HADEN (lower right), born in Shenandoah, Iowa in 1937, started his musical career at the tender age of two, when he began singing folk music with his family — The Haden Family — on radio stations all over the midwest. He is completely self-taught in music and on his instrument, bass violin. Haden started playing jazz in 1956 at the age of nineteen, and for most of the fourteen years since then, he has been working with Ornette Coleman. Among the other jazz greats that he has performed or recorded with are Charles Lloyd, Charlie Barnett, Pee Wee Russell, Roland Kirk, Denny Zeitlin, Keith Jarrett, John Coltrane, Archie Shepp, Alice Coltrane, and Pharoah Sanders. Haden placed tenth in the bass category this year in the *down beat* reader's poll, and he has been awarded the Guggenheim Fellowship for Music Composition for 1970-'71. His first recording as a leader, *Charlie Haden and the Liberation Music Orchestra* (Impulse) 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 Paris' Grand Prix Charles Cros Award.

GERALD WILSON (center), one of the nation's leading composer-arranger-band leaders, began playing trumpet while attending Manassa High School in Memphis. After high school, he undertook a four-year course of intensive over-all

music training at the Cass Technical School in Detroit. In 1938, he joined the Jimmy Lunceford Band, where he stayed for three years, playing trumpet and writing his first recorded compositions and arrangements. In 1946, 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 Hometown." 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, in 1963, when his band was voted the band "deserving of wider recognition" after an impressive performance at the Monterey Jazz Festival, and again in 1964, when Wilson was selected best composer and arranger. Currently, in addition to his professional work with Sarah Vaughn (an album featuring his arrangements was released in February), Mr. Wilson is teaching History of Jazz at San Fernando Valley State College, and he travels to many campuses to lecture on jazz. He is composer of one of 1970's top ten tunes, "Viva Tirado". This will be Mr. Wilson's second appearance as a C.J.F. judge; he was on the judging panel for the 1968 festival.

judges

big bands



EAST CAROLINA UNIVERSITY JAZZ ENSEMBLE

The E.C.U. 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 PMA JAZZ FESTIVAL BAND

The Philadelphia Musical Academy Jazz Festival Band has been representing PMA in festivals and concerts throughout the country since 1967. The band was formed in 1966 as an outlet to train students for performance in jazz and commercial music, and to demonstrate the continuing development of jazz as an American art form. The band is directed by Evan Solot, a composer-arranger who graduated from PMA in 1967. This will be the first CJF appearance for the PMA Jazz Festival Band, which has been acclaimed as one of the country's finest.



MEMPHIS STATE UNIVERSITY JAZZ BAND

One of the few schools that grants credit for jazz band, Memphis State 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.

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 climaxed 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.



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 1968 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 Cincinatti 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 1970 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 1964, 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 Quinipiac 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.



BALL 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.

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.



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 Quinipiac 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".

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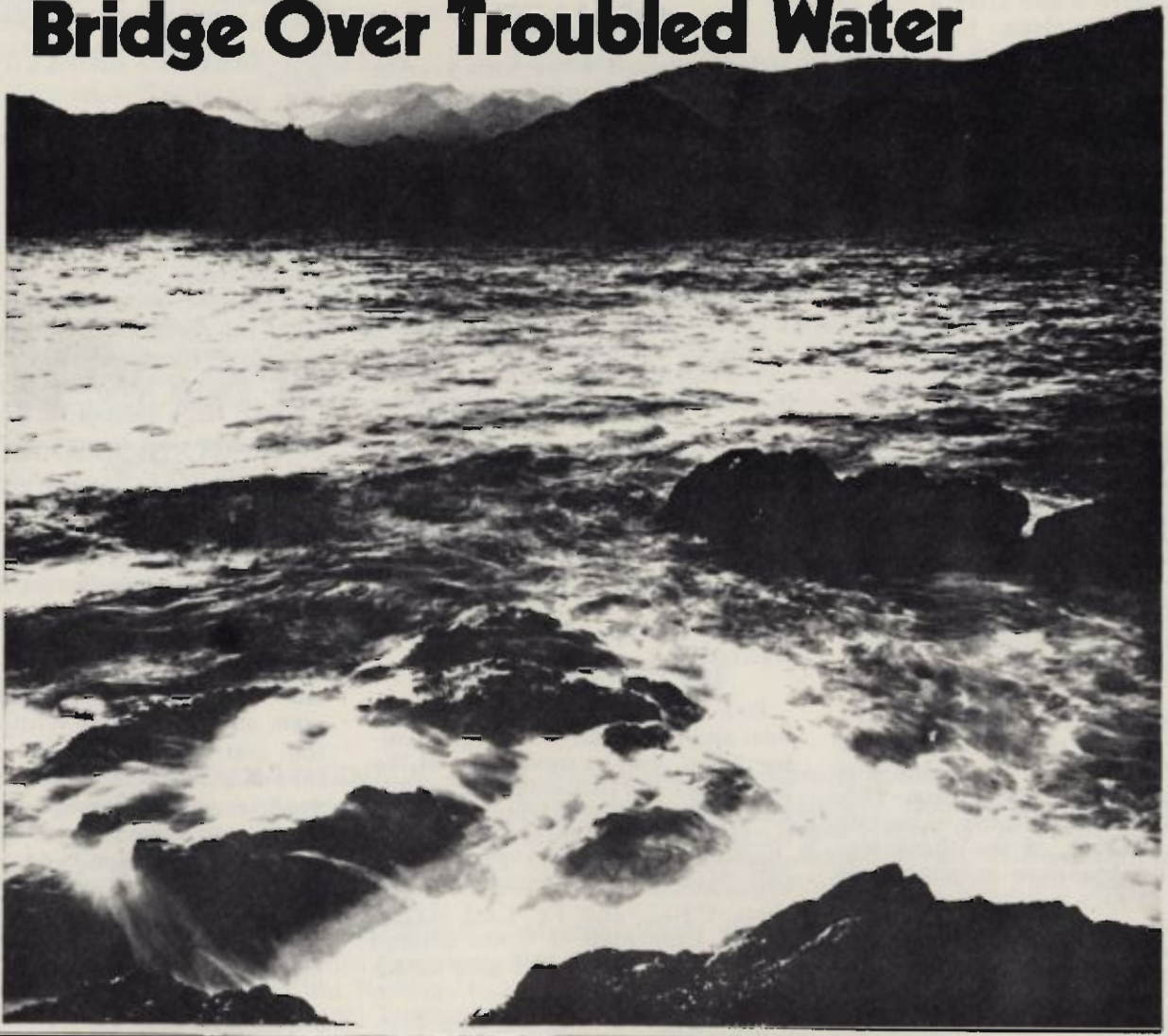
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CHANGES CONTINUE

Continuing a trend that began with last year's festival, the CJF '71 committee has made several changes in the structure of the nation's oldest college jazz festival.

Changes in the traditional CJF format started last year, when the Best Overall Group, Best Big Band, and Best Combo awards were eliminated to reduce the competitive nature of the festival. These changes were made after a poll of musicians, clinicians, judges and band leaders who have been connected with CJF in the past indicated that the majority felt that the competitive aspects of the festival should be toned down, with the emphasis shifted to individual awards.

This year, further changes have been initiated toward this end. For CJF '71, the finals session as it has existed in the past has been eliminated. Outstanding Big Bands and Combos will be selected and awarded as usual, but the Saturday evening session, which in years past was devoted to performances by the finalist bands, will now be taken up by performances by competing groups. In other words, no groups will perform twice at this year's CJF. Also, in an effort to streamline the operation of the festival, the Friday afternoon session has been eliminated.

Another new feature of this year's festival will be the presentation of the CJF Guest Bands, which will not participate in competition. This policy has been initiated to bolster interest in each of the three sessions, and to allow a number of selected groups to appear outside of the competition structure. This year the Guest Bands are The Melodons, from Notre Dame High School, The University of Illinois Dixie Band, and the University of Illinois Jazz Band. Each of these traditional CJF favorites will perform at the end of competition on Friday night, Saturday afternoon, and Saturday night respectively.

A few minor changes in scheduling have also been made. The judges' symposium, which was for-

merly 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 competing 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 current jazz scene. The CJF, bringing together as it does 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 past four years, covered the topics of Art Vs. Commerce; Avante Garde Jazz; Pop and Jazz: Fission 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 judges Leon Thomas, Charlie Haden and Gerald Wilson and this year's Master of Ceremonies Willis Conover. Fr. George Wiskirchen, C.S.C., and Fr. Carl Hager, C.S.C., Chairman of Notre Dame's Music Department, can also be expected to take part.

HIGH SCHOOL CONTEST EXPANDS

Twenty high school stage bands will perform in this year's edition

of the CJF HIGH SCHOOL STAGE BAND CONTEST, a feature that was added to CJF five years ago to complement the collegiate competition and to give Indiana high school bands an opportunity to take part in the artistic and educational values of CJF.

Up until this year, the high school contest had been limited to bands from the state of Indiana, but this year the competition, under the direction of Notre Dame junior Dave Wehner, has started to accept applications from out-of-state bands; several of the bands performing this year are from neighboring states.

Due to an enormous number of applications, the high school contest committee has considerably expanded the competition this year, raising the number of participating groups from fourteen to twenty. Among the bands scheduled to perform this year are last year's winners from Elmhurst High School in Fort Wayne, and the band from Lincoln High School in Vincennes, which won top honors at the contest from 1967-'69.

As in the past, the winners of the high school contest will perform at the CJF finale session on Saturday night. This year the judges include Mr. Richard Showalter, a former professional musician who was once National Rudimentary Champion, and Mr. James White, who is the assistant curriculum director for the State of Indiana's education department. The groups are judged on the same criteria as their collegiate counterparts, and the first-place group is awarded a set of *Selmer Porta-Desks* and Selmer's *Award for Excellence for Jazz Performance*.

The CJF high school contest has been traditionally held in Washington Hall, but this year the site has been changed to the Little Theater at Moreau Hall on the campus of St. Mary's College. A nominal admission fee of \$.25 is charged; the contest runs from 9:00 A.M. until 5:00 P.M. on Saturday, March 6.

program

FRIDAY EVENING MARCH 5

- 7:30 — COATIS MUNDI — University of Notre Dame and Indiana University of South Bend.
Personnel: Trombone — J. B. Buchanan (leader), Nick Talarico; Piano — Eddie Sears; Bass — John Prendergast; Drums — Pete Szujewski.
- 7:55 — ILLINOIS CENTRAL COLLEGE JAZZ ENSEMBLE — Illinois Central College, East Peoria, Illinois.
Personnel: Trombone — Rich Richardson (leader); Alto Sax, Flute — Russ Manzi; Guitar — Steve Degendorf; Guitar — Joe Bell; Electric Piano — Byron Gipson; Electric Bass — Fred Lee; Percussion — Ken Hirth; Percussion — Charles Miller.
- 8:20 — UNIVERSITY OF MICHIGAN JAZZ BAND — University of Michigan, Ann Arbor, Michigan.
Personnel: Leader — Norv Withrow; Alto Sax, Clarinet, Flute — Andy Drelles; Alto Sax, Clarinet, Flute, Oboe, English Horn — Jimmie Robinson; Alto Sax — Lynn Klock; Alto Sax, Flute — Dave Nelson; Tenor Sax, Soprano Sax, Clarinet — Bob Bernstein; Tenor Sax, Soprano Sax, Clarinet — Dwight Andrews; Baritone Sax, Clarinet, Flute, Bass Clarinet — Jim Keene; Piccolo, Flute — Ron Green; Trumpet — Rich Bogle, Denny Matson, Bill Hershey; Trumpet, Flugelhorn — Mike Skrzynski, Louis Smith, Howard Kagen; French Horns — Steve Pike, Louis Stout; Trombones — Chris Brubeck, Rich Goldstein, Jeff Joseph, Matt Steel, Stan Watkins; Tuba — Mark Evans; Piano — John Englert; Bass — C. C. Brown; Guitar — Dave Mason; Vibes — Denny Brown; Drums — Sam Weiner.
- 8:45 — INDIANA STATE UNIVERSITY JAZZ ENSEMBLE — Indiana State University, Terre Haute, Ind.
Personnel: Leader — John Spicknall; Saxophone — Kim Kaericher, Mark Belsaas, Sally Russell, Marc Apfelstadt, Steve Pedigo; Trumpet — Dave Sapp, Ralph Conn, Jeff Hildebrand, Jim Ketch, Lee Kupfer; Trombone — Dick Parke, Carl Williams, Steve Schurbrock, Roy Kissel, Steve Robey; Mellophonium — Jim Chesterton, Mary Cooper; Tuba — Kelly Okamoto; Bass — Brenda Logan; Percussion — Scott Prebys, Ken Murray; Piano — Mike Beyhamer; Guitar — Glenn Lashbrooks.

INTERMISSION

- 9:25 — BALL STATE JAZZ ENSEMBLE — Ball State University, Muncie, Indiana.
Personnel: Leader — Larry McWilliams; Saxophone — Nick Brightman, Robert Rice, Robert Shovlin, Michael Vannatter, Tim Stauffer, Patrick O'Neal; Trumpet — David Ratliff, Steve Earls, Larry Kirkman, Paul Wilhoit, Charles Law; Trombone — Erick Vannatter, James Stevart, Clifford Lehman, Robert Rogers, David Shank; Rythm — Vincent Smith, Wesley Bennett, Gary Ash, Paul Hanks.
- 9:50 — MEMPHIS STATE JAZZ ENSEMBLE — Memphis State University, Memphis, Tennessee.
Personnel: Leader — Thomas Ferguson; Alto Sax — Al Cochran, Chip Carrigan; Tenor Sax — George Bouchard, Gary Goldsmith; Baritone Sax — Bill Banker; Trumpet — Terry Dunn, Hillary Laybourn, Ken LaManna, John Gafford; Trombone — Dick Norris, Ken Spain, Jim Gambill, Russ Schultz; Guitar — Sid Garwood; Bass — Sylvester Sample; Piano — Peter Gloria; Tuba — Charles Schultz; Drums — Don Patterson.
- 10:15 — CJF GUEST BAND — THE MELODONS — Notre Dame High School, Niles, Illinois.
Personnel: Leader — Rev. George Wiskirchen; Saxophone — Michael Merchut, Mark Basile, Steve Thorne, Bernie Bauer, Henry Bienek; Trumpet — Marty Vinci, Robert Mattison, Scott Beutler, Rick Stagl, John McCarthy, Gregg Sacha; Mellophonium — Terry Bellon, Tony Schorsch; Trombone — John Redman, Michael Halpin, Don Banas; Tuba — Dave Rackoczy; Bass, Guitar — Mark Madsen, Shane Howell; Piano — Bob Sutter; Vocal, Vibes — Bob Green; Drums — Don Moran, Richard Pask.

program

SATURDAY AFTERNOON MARCH 6

- 1:30 — MUSIC — Triton College, River Grove, Illinois
Personnel: B. J. Sharp (leader); Dave Peterson; Rick Roessig; Jim Simmons; Rick Kowerski.
- 1:55 — ORGANIC FUSION (RON BRIDGEWATER QUINTET) — University of Illinois, Urbana, Illinois.
Personnel: Tenor Sax, Soprano Sax — Ron Bridgewater (leader); Trumpet, Flugelhorn—Nate Banks; Electric Piano — Jim McNeely; Bass — John Burr; Drums — Phil Gratteau.
- 2:20 — PMA JAZZ FESTIVAL BAND — Philadelphia Academy of Music, Philadelphia, Pennsylvania.
Personnel: Leader — Evan Solot; Trumpet, Flugelhorn — Max Moskowitz, Joe Fallon, Jim Tinsley, Pat Stout, Rick Gazda; Trombone — Dale Devoe, Bruce Solomon, Fred Scott, Paul Culp; French Horn — Lee Bracegirdle, Steve Conrad, George Vilsmeier, Tina Silverman; Reeds — John Davis, Norman Rosenzweig, Alfie Williams, Allan Goldenberg, Ed Golaszewski; Piano — George Akerley; Guitar — Tony Rocchino; Bass — Stan Clarke; Tuba — Bert Nordblom; Drums — Frank Marsico.
- 2:45 — WHATEVER — Indiana University, Bloomington, Indiana.
Personnel: Trumpet — Jerry Hey (leader); Alto Sax — Larry Williams; Electric Piano — Mark Gray; Bass — Mark Dresser; Percussion — Mike Berkowitz.
- 3:10 — BILL HURD SEPTET — Massachusetts Institute of Technology, Cambridge, Massachusetts.
Personnel: Alto Sax, Soprano Sax — Bill Hurd (leader); Trumpet—Fred Jacobs; Tenor Sax—Brian Good; Guitar — Fred Milder; Piano — Bill Grossman; Electric Bass—Clarence Parker; Drums—Harry Blazer.

INTERMISSION

- 3:45 — EAST CAROLINA UNIVERSITY JAZZ ENSEMBLE — East Carolina University, Greenville, N.C.
Personnel: Leader — Joe Hambrick; Saxophone — Ronald Rudkin, Mike Price, Oscar Smith, Bill Stanley, Ben Runkle; Trumpet — Mike Worthington, Ken Moulton, Nigel Boulton, Bruce Bagley, Jim Allison; Trombone — Mike Raynor, Charlie Jones, Tom Secor, John Driver; Guitar — Bob Hallahan; Bass — Jeff Smith; Piano — Mel Alexander; Drums — Barry Poschl.
- 4:10 — COLD DUCK — Shenandoah Conservatory of Music, Winchester, Virginia.
Personnel: Piano — Rusty Cloud; Saxophone — Bryan Kidd; Trombone — Bruce Gavlik; Trumpet — Vic Woods; Bass — Bob Roessing; Drums — Scott Taylor.
- 4:35 — THE MELLOWMEN — Indiana University of Pennsylvania, Indiana, Pennsylvania.
Personnel: Leader — Charles Davis; Trumpet — Ken Young, Craig Faulkner, Lynn Lineman, Mike Toomey, Gary Cotroneo, Jack Hawbaker; Trombone — Frank Zimmaro, Larry Stimple, Gary Huff; Bass Trombone — Joe Varosky; French Horn — Brady Graham, John Grumbine; Tuba — John Banghart; Alto Sax, Clarinet — Bill Hoover, Ken Smith; Tenor Sax, Clarinet — Tim Miller, Jerry DiMuzio; Baritone Sax, Bass Clarinet — Lee Fink; Flute — Rich Golz, Dave Styer; Piano — Pete Nelson; Guitar — Phil Pivovar; Bass — Mike Martin; Drums — Mike Bodolosky; Percussion — Marlin Barnes.
- 5:00 — CJF GUEST BAND — UNIVERSITY OF ILLINOIS HOT FIVE — University of Illinois, Urbana, Ill.
Personnel: Piano — Larry Dwyer (leader); Cornet — Ric Bendel; Clarinet — Ron Dewar; Banjo — Terry Pettijohn; Drums — Chuck Braugham.

program

SATURDAY EVENING MARCH 6

- 7:30 — TOWSON STATE COLLEGE JAZZ ENSEMBLE — Towson State College, Baltimore, Maryland.
Personnel: Leader — Hank Levy; Saxophones — Rich Burns, Gene Meros, Joe Houck, Al Lawson, Rocky Birely; Trumpet — Gil Rathel, Paul Creidler, Dave Bull, Stan Meros, Bill Grove; Trombone — Harvey Coonan, Bunky Horak, Mike Moran, John Armstrong, Rick Rollins; Percussion — Dave Gimble, Bill Reiber, Frank Zack, Jeff Riek; Bass — Bill Selway; Guitar — Dave Drought; Piano — Brent Hardesty; Organ — Obe Potsdam.
- 7:55 — NEO-CLASSIC QUINTET — University of New Mexico, Albuquerque, New Mexico.
Personnel: Vibes — Tom Van der Geld (leader); Trumpet — Tony Salazar; Reeds and Flute — Roger Janotta; Bass — John VanHaverbeke; Drums — Kit McDermott.
- 8:20 — M.I.T. FESTIVAL JAZZ BAND — Massachusetts Institute of Technology, Cambridge, Massachusetts.
Personnel: Leader — Herb Pomeroy; Trumpet — Tom Gibson, Fred Jacobs, Greg Olson, George Scherer, Larry Stockmeyer; Trombone — Pete Campoli, John Kiehl, Don Krasnick, Richie Orr; Saxophone — Tim DeCook, Brian Good, Dale Hall, Bill Hurd, Steve Shields; French Horns — Bill Grossman, Steve Haflich; Guitar — Fred Milder; Bass — Clarence Parker; Drums — Harry Blazer.
- 8:45 — TOMMY LEE QUARTET — University of Pittsburgh, Pittsburgh, Pennsylvania.
Personnel: Electric Flute — Tommy Lee (leader); Electric Piano — Don Depaolis; Electric Bass — Virgil Walters; Percussion — Rick Kvistad.
- 9:10 — SHENANDOAH CONSERVATORY JAZZ ENSEMBLE — Shenandoah Conservatory of Music, Winchester, Virginia.
Personnel: Leader — Paul Noble; Saxophones — Bryan Kidd, Vinnie Tornello, David Wright, Doug Maher, Don Castellow; Trombone — Jim Oliver, Bruce Gavlik, Chris Mendoza, Mike Calhoun, Jim Stephens; Trumpet — Kevin Putt, Bill Stevenson, Wally White, Mark Clifton, Vic Copestake; Piano, Vibes — Rusty Cloud; Bass — Tom Costello; Drums — Scott Taylor.

INTERMISSION

- 9:50 — CJF HIGH SCHOOL CONTEST WINNER
- 10:10 — Announcement of Awards
- 10:30 — CJF GUEST BAND — UNIVERSITY OF ILLINOIS JAZZ BAND, University of Illinois, Urbana, Ill.
Personnel: Leader — John Garvey; Trumpet — Ken Ferrantino, Jerry Tessin, Nate Banks; Trumpet and Flugelhorn — Ric Bendel, Ron Meng; Trombone — Larry Dwyer, Tom Senff, John Leisenring; French Horn — Dave Bradford; Bass Trombone and Baritone Horn — Bob Samborski; Tuba — Dean Leff; Alto Sax, Soprano Sax and E-Flat Clarinet — Howie Smith; Alto Sax, Clarinet and Flute — Larry Cangelosi; Tenor Sax, E-Flat Clarinet, Bass Clarinet, B-Flat Clarinet and Zhelaika — Ron Dewar; Tenor Sax, Baritone Sax, Clarinet — Ron Scalise; Baritone Sax and Bass Clarinet — Bill Feldman; Bass — Dan Clark; Piano and Vibes — Ron Elliston; Guitar, Banjo and French Horn — Terry Pettijohn; Conga Drums — Willie Amoaku; Drums — Chuck Braugham.

guest bands



melodons—notre dame high school jazz lab

This year marks the 12th time that the Melodons (bottom) of the Notre Dame High School Jazz Lab from Niles, Illinois will appear as non-competitive guests 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 educator groups including the National Conference of Music Educators.

Dan Morgenstern in reviewing CJF-70 in *down beat* wrote: "A band not in competition almost stole the show and would have had a good chance 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, as usual, provocative and original—quite a step beyond many college bands...

"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 should be capable of producing such thoroughly enjoyable music... not just school music, impressive for such-and-such technical and/or educational reasons, but MUSIC."

The Melodons were one of the first high school jazz groups to get into the big band rock idiom and into 'free form' group improvisations. Each year they produce their own multi-media 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.

Father Wiskirchen established the Melodons in 1956. He is recognized as one of the leading authorities on educational jazz and currently serves as jazz clinician for the Selmer Co. He has judged and lectured extensively throughout the country and has taught jazz educators at the Eastman School of Music, Northwestern University and the University of Denver.

For the past 11 years the Melodons have participated in the Chicagoland Stage Band Festival at Oak Lawn High School and for 6 out of those 11 years they were named 'Best of Show.' This year they broke from the competitive format and organized their own non-competitive festival, the Illinois Invitational Jazz Festival.

Many of the alumni of the Melodons have gone on to compete at CJF in various college groups, notably the University of Illinois Jazz Band under John Garvey. Perhaps their most famous alumnus currently is Jim Pankow, trombonist and composer with 'Chicago.' Pankow appeared three times with the Melodons at CJF during his high school career. He recently placed high in the *down beat* and *Playboy* Jazz Polls.

university of illinois hot five

The University of Illinois Hot Five (top) thrilled the CJF audience last year, and they return this year as a guest band; they will be performing at the end of the Saturday afternoon session. The quintet's name and repertoire are in-

spired by the Louis Armstrong Hot Five and Hot Seven groups of the late '20's.

The personnel include Larry Dwyer (a Notre Dame grad), leader and piano; Rick Bendel, coronet; Terry Pettijohn, banjo; Ron Dewar, clarinet, and Chuck Braugham, drums. The men are all music majors with varied musical interests, including modern jazz, other contemporary music, and classical music. The Hot Five thus retains the spirit of early jazz while adding an interesting mixture of individual styles and personalities.

The group was first formed to play concerts during the University of Illinois Jazz Band's tour of Europe during October-November 1968. The Hot Five played its debut concert on October 1, 1968 at the Royal Irish Academy of Music in Dublin. Its last concert of that tour was at the Lucerna Theater in Prague on November 20.

The Hot Five also played on concerts with the Illinois jazz band during its tour of the Soviet Union in November-December 1969. A highlight of that tour occurred when the Hot Five joined with the Moscow Dixieland Band for a concert and jam session at the Cafe Pechora in Moscow.

At CJF '70, the group was awarded honorable mention by the CJF judges. Banjoist Terry Pettijohn received the prize for Best Miscellaneous Instrumentalist. In the Champaign area, the band can be seen on Wednesdays at Shakey's Pizza Parlour; they record with Century Records.

university of illinois jazz band

Of all the bands that have appeared at CJF in the past thirteen years, none is better known to CJF fans than The University of Illinois Jazz Band. Led by the inimitable John Garvey, the Illinois bands have repeatedly thrilled CJF audiences with their dynamic performances and crowd-pleasing showmanship. This year, after a one year absence, the Illinois band returns to CJF in a special guest appearance in the Saturday night finale session. Prior to last year, the group had appeared at CJF every year since 1964, and they walked away with top honors four times

('64, '67, '68 and '69) in those six years.

It is well known to jazz enthusiasts that the reputation of the Illinois band extends far beyond the reaches of Stepan Center. Few collegiate bands enjoy the national acclaim that has been heaped on Garvey's bands, and few have experienced the national—and international—exposure of the Illinois group. Aside from their award winning performances at CJF, the Illinois Jazz Band has also won first place in the Intercollegiate Jazz Festival two years in a row, in 1968 and '69. As a result of their CJF '68 and '69 victories, they went on CJF sponsored trips to the Newport Jazz Festival, where they were the only college group performing, and they were well received by what is probably the most discriminating jazz audience in the world. Also, partially as another result of their impressive CJF performances, the Illinois band was chosen twice by the U.S. State Department to make State Department-sponsored tours. In 1969 they toured the U.S.S.R., and their 1968 tour included appearances in Ireland, Roumania, Yugoslavia, Austria, Finland, Sweden, Norway, and Czechoslovakia.

The Illinois Jazz Band's other credits include numerous appearances on TV, both on Chicago's WTTW and on stations in Bucharest, Belgrade, Zagreb, Vienna, Oslo, and Prague. They have also made six very successful recordings, one of which includes live CJF performances of the Dixie Combo's appearance in 1970.

This year Garvey is bringing what he considers one of his best bands to perform in CJF. In the near future, the band will appear at the M.E.N.C. regional convention in Cincinnati, and at their home campus in Urbana, Ill., with Gary Burton and Gene Ammons. This summer, the group will depart on a Swissair Jazz tour (open to the public) which will include appearances at the Ljubljana and Montreux festivals, as well as concerts in Zagreb, Umag, Zadar, Split and Dubrovnik, and several TV appearances. The Illinois Jazz Band will appear at CJF Saturday night after the final presentation of awards—it could well be the high point of the weekend.





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.

combos

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 Don Depaolis 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. **down beat** poll winner Eric Kloss has joined the group on many of these occasions.



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 young people's 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.



ILLINOIS CENTRAL COLLEGE JAZZ ENSEMBLE

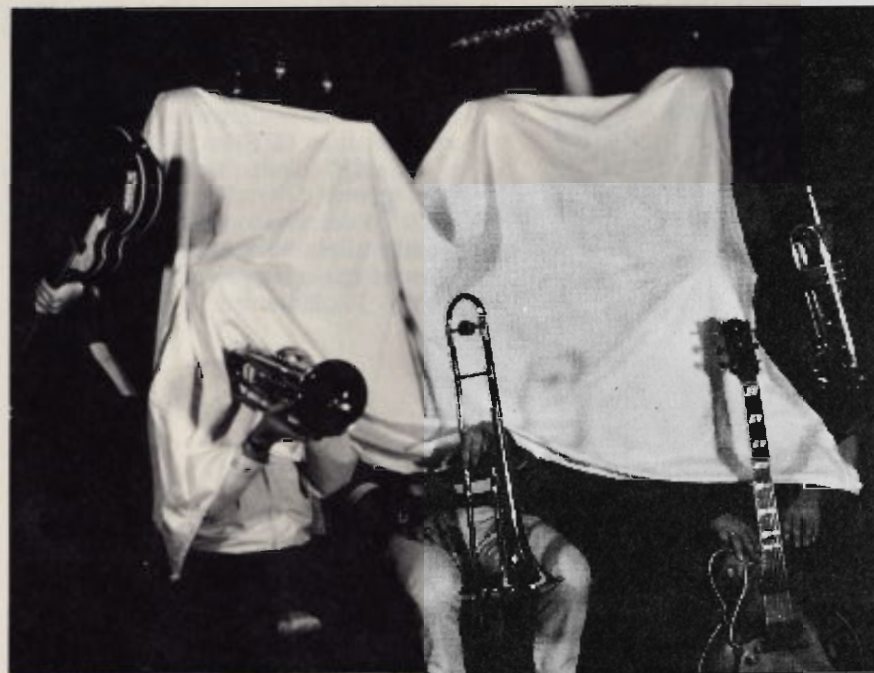
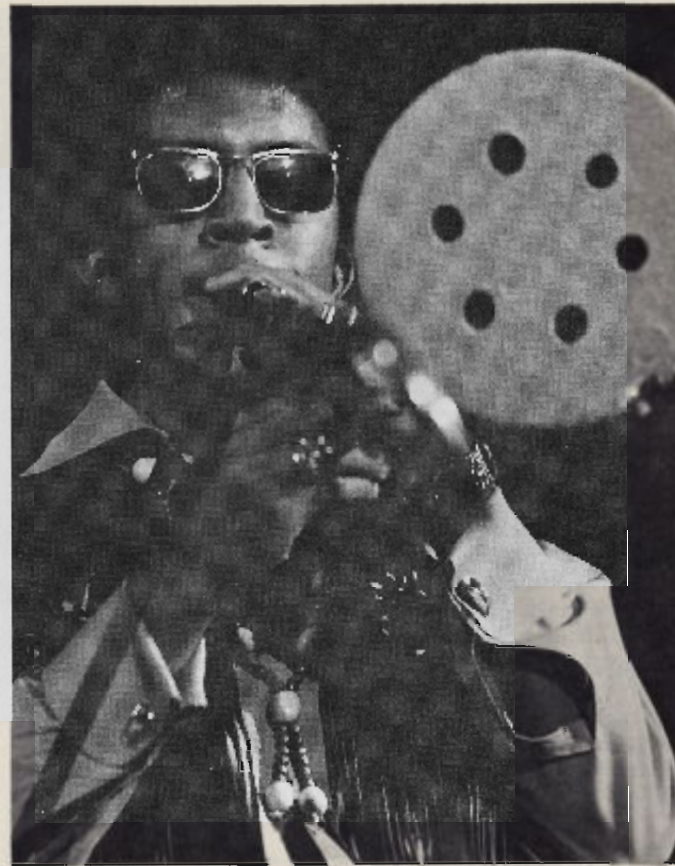
The Illinois Central College Jazz Ensemble, a septet that has never played as a group before, is composed of music majors from Illinois Central College in East Peoria, Illinois. Two of the group's members, Russ Manzi and Steve Degenford, appeared at CJF in 1968 with the I.C.C. big band. Rich Richardson, 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 rythm 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 in 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.



MUSIC

The members of Music, a combo from Triton College in River Grove, Illinois, are said to bear a remarkable resemblance to the members of the Ron Bridgewater Quintet. This five piece group plays in a free form style patterned after Coltrane and Pharaoh Sanders, with all of the musicians contributing to composition and arrangement. The group members are B. J. Sharp, piano, Dave Peterson, guitar, Rick Kowerski on alto and soprano sax, Jim Simmons on bass, and Rick Roessig, drums. The group recently won the Eastern Illinois Junior College Festival in Elmhurst.

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.



CJF
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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 produc-

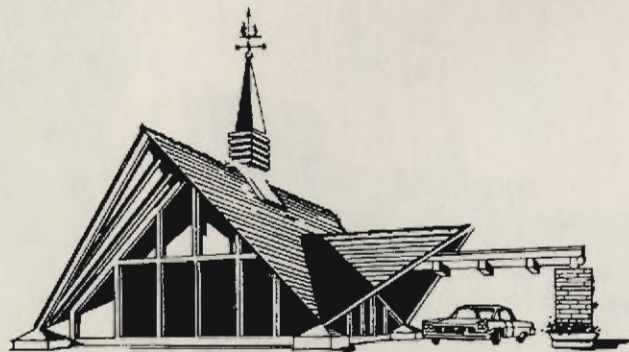
ed is the presentation of *The Orchestra*, led by Joe Timer, in Washington, D.C. in 1951. More recently, he has been involved with the White House Salute to Duke Ellington in 1970. He has served as a member of the board of directors of the Newport Jazz Festival, and he has been called on to emcee the 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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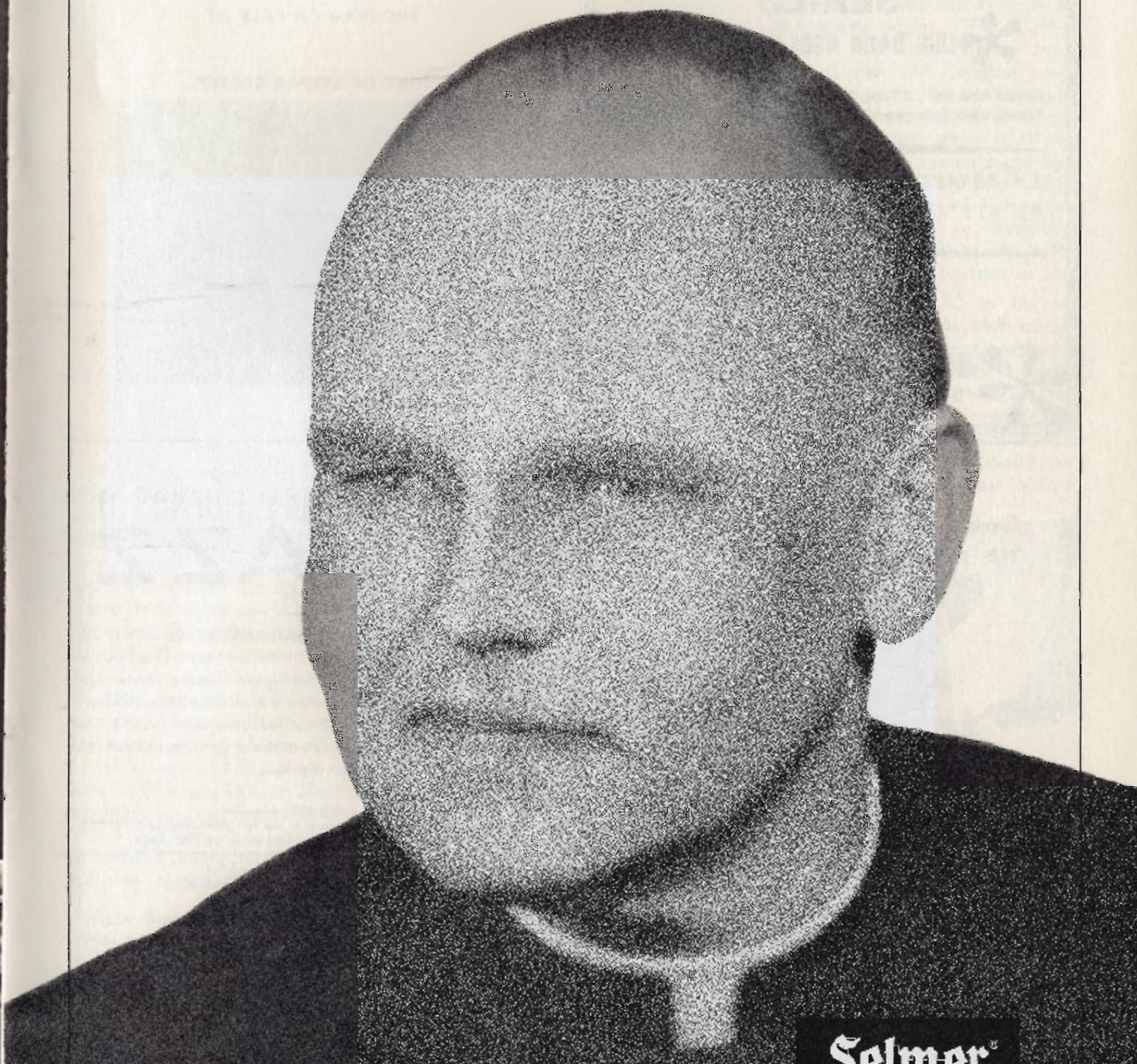
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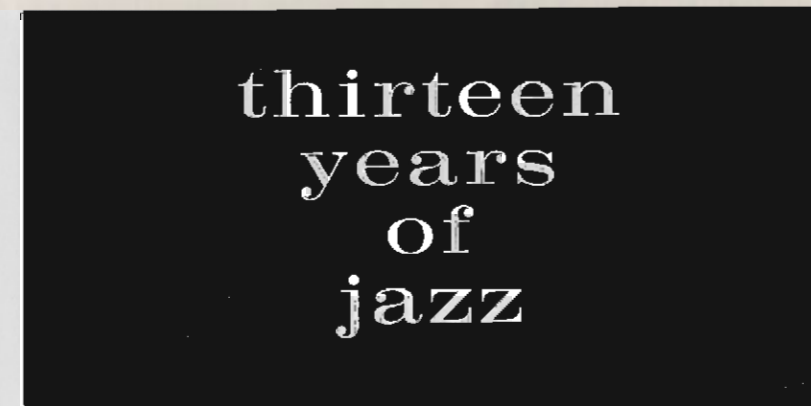
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In the past thirteen years CJF has grown to be more than just an event where good music is played and heard. CJF takes pride in the fact that it serves also to promote jazz education, appreciation, and understanding. One of CJF's most popular features, 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?

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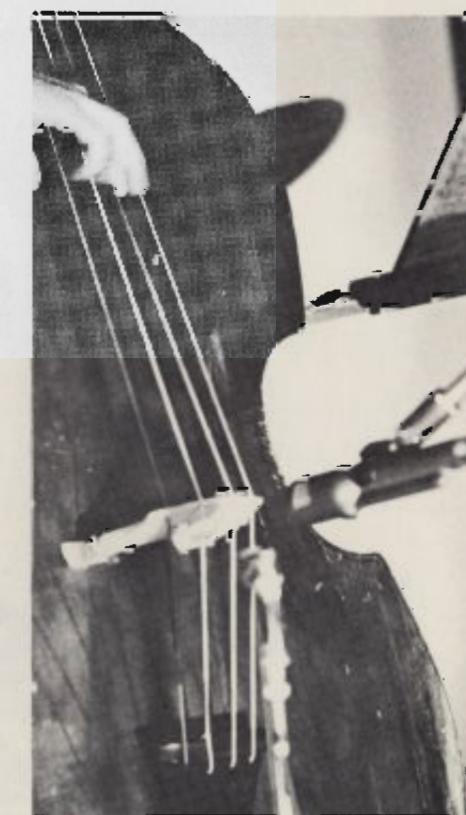
"From an embryonic idea has grown what may well become, within the span of a few short years, the ultimate in college jazz competition". Armed with such optimism, a small group of Notre Dame students set out to create the "Midwest Collegiate Jazz Festival" in 1958. The predecessor to CJF, held in the old fieldhouse on April 11, 1959, was outlined by a tiny four page program. Sixteen college bands, four judges, four sponsors — down beat, The Blue Note nightclub in Chicago, Selmer Music Instrument Co., and Conn Instrument Co. — and four small cash prizes introduced the nation to a new perspective in music.

Since that time, 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 began sending 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.



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NOTRE DAME
COLLEGIATE JAZZ FESTIVAL

Judges Sheet
Big Bands

Appearance Time _____
No. of playing musicians _____
Director _____
Name of Band _____
School _____ City _____ State _____
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

Appearance Time _____
No. of playing musicians _____
Director _____

Name of Band _____
School _____ City _____ State _____
Selections (1) _____ (3) _____
(2) _____ (4) _____

(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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between artist
and audience

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