GROUP

A new name in South Bend

WQND AM-FM has brought Westinghouse Broadcasting to this area and with it the station has embarked on a new idea in programming—catering to the listener.

The Modern Sound is such a program. It is the best in contemporary American music—Monday, Wednesday, and Friday at 6:30 on your AM dial, 7:00 on FM.

WQND AM 640
FM 88.9

Westinghouse Broadcasting

1964 COLLEGIATE JAZZ FESTIVAL

APRIL 17 & 18
UNIVERSITY OF NOTRE DAME

JUDGES
Julian Adderly
Gary McFarland
Olivia Newton
George Russell
Robert Shaw
Charles Suber

ADVISORS
Don DeMichael
Willie Conover
Fred Williamson
Lawrence Bank
Kenneth Morris
Welcome to the sixth annual Collegiate Jazz Festival, the showplace of college jazz in America. The twenty-six groups that you will see and hear in competition during these two days have been auditioned and selected from a record number of applicants from coast to coast. We take great pride in inviting them here for competition, and in presenting them to you in CJF 1964.

The growth of college jazz in recent years has been due in great measure to the enthusiastic support of DOWN BEAT, the Associated Booking Corporation, National Educational Services, the National Stage Band Camps, Berklee School of Music, the American Federation of Musicians, and the many musical instrument manufacturers who are featured in this program as our prize donors. All of these organizations have been instrumental in the growth of CJF as an institution, and without their cooperation none of us would be here tonight. We owe and extend to them a great debt of thanks.

The presence of a sensitive and enthusiastic audience is as essential to the performance of the musicians as a creatively imaginative and distinct performance by each musician is to the response of this audience. It is this dialogue of creativity and response that is the greatness of CJF, and from which will continue to flow "The New Stream in College Jazz."

Attending the CJF last year as a judge, I was enormously impressed by the high level not only of technical competence, but also of genuine improvisational inspiration on the part of many of the soloists. Playing the notes correctly is of course less than half the battle; the body is not complete without the soul.

Nevertheless, one element seemed to be lacking, and may continue to be conspicuously absent unless conscious attempts are made to rectify the situation. Too many of the contestants reflected in their work a rather shallow acquaintance with the heritage of jazz.

It is obviously impossible at the age of 18 or 20 or 22 to have extensive roots in jazz, or to have enjoyed at first hand all the exciting experiences that have been part of this varicolored music through the years. But it should be possible, through judicious selection and study of records, and through meeting and listening to some of the surviving representatives of earlier phases, to build up a sensitive understanding of what happened before John Coltrane, before Bill Evans, before Stan Kenton.

Cannonball Adderley and Oliver Nelson are remarkable examples of the relatively young musician who clearly has studied the writing and playing of giants of the 1930's and '40s. Benny Carter and Johnny Hodges are an important to Adderley -- and to jazz history -- as Charlie Parker, and certainly more important than Ornette Coleman; yet there certainly are very few musicians of college age who have devoted any extensive effort to studying them and learning what made them and still makes them great.

I'd like to hear more of this broadmindedness, this sophisticated comprehension of the entire scene, in the performances at CJF. I'd like to hear Billington and Strayhorn reflected in the big band work, not just Kenton and Basie. I'd like to find an honest, sensitive understanding of the harmonic fundamentals of jazz, not a superficial, facile acknowledgment in the form of pseudo-funk, neo-gospel chords.

In other words, CJF owes it to itself, as well as to its audiences, to represent the entire scene in its music; and by that I mean today, tomorrow and all our yesterdays.

Feather is the most internationally celebrated of contemporary jazz critics. He is the author of the biggest selling jazz book ever published, The Encyclopedia of Jazz. He is a contributing editor of DOWN BEAT. He was a judge at CJF '63.
JUDGES

JULIAN "CANNONBALL" ADDERLEY

Mr. Adderly is one of the most imaginative and popular alto saxophonists on the progressive jazz scene today. He has won the alto saxophone category of Downbeat Magazine's Readers' and International Critics' Polls several times and perennially places very high in the Playboy Jazz Poll. An alumnus of the Miles Davis Sextet, "Cannonball" has led his own combo for the past five years, with his brother Nat Adderly on cornet; he has also had considerable big band experience, including his Top Forty chart "African Waltz". Mr. Adderly is also known as a very articulate spokesman of jazz and as a critic, and has participated in several forums and colloquia discussing jazz as an American art form. He presently records with his group on Riverside records.

GARY McFARLAND

One of the young men of jazz who are presently making themselves so very well known for their inventive, original, and fresh approaches to the jazz idiom of music. Gary, twenty eight years old, and a native of Los Angeles, became known through his orchestrations; his primary interest today however is song writing. A graduate of the Berklee School of Music in Boston, his work has been characterized by a brilliant clarity and simplicity. Mr. McFarland wrote the Big Band Bosna Nova album recorded by Stan Getz on Verve. Last March 7 he presented a new concept in jazz music when his original jazz ballet was presented with complete choreography at Hunter College in New York. Recently, Gary has led his own orchestra from New York City and has recorded a jazz version of the musical "How To Succeed In Business Without Really Trying". His latest release is on Impulse.

GEORGE RUSSELL

Mr. Russell has served as a judge at CJF once before, his Lydian Chromatic Concept of Tonal Organization is very well known in jazz composition and has been Mr. Russell's basis for composing since 1950. Such a concept allows the jazzman a great deal of freedom, through improvisation, to create an intuitive sound in jazz, working within several tone centers, and yet retains the necessary organization and written lines. Several of Mr. Russell's compositions such as "Lydian" and "Strasphunk" have been very well accepted by the jazz world and played by many artists. Mr. Russell frequently plays piano in his own combo and has recorded several times. He has also taught composition at the School of Jazz in Lenox, Mass.

OLIVER NELSON

Has achieved renown both for his tenor saxophone work and for his achievements as an arranger/composer. Mr. Nelson is thirty two years old, he studied at Washington University (St. Louis) and at Lincoln University (Jefferson City, Mo.), majoring in theory and composition. In 1962 he won the Critics' Poll award as a Pops Star Arranger/Composer, his work has continued to progress since then. Many of his compositions have been widely acclaimed and his book "Hoedown" has been performed by several other jazz groups. He has also arranged for Art Farmer, Johnny Hodges, Nat "King" Cole and Pearl Bailey. Oliver has also been associated with the orchestras of Count Basie, Duke Ellington, and Quincy Jones, recently he has recorded for Impulse records and for Verve, with his own combo and big band. One of his most popular albums has been "The Blues and the Abstract Truth" with Eric Dolphy, Bill Evans, Paul Chambers and Freddie Hubbard as sidemen. Oliver has served as a judge at other jazz festivals around the country.

ROBERT SHARE

Mr. Share is Administrator of the Berklee School of Music in Boston, Mass.; Berklee is famous as one of the foremost modern music schools in the country and has had many of the best known artists in jazz today as students, including Gary McFarland. Mr. Share has served as a judge at several previous Notre Dame Jazz Festivals and has continually demonstrated his interest in the young jazzman and in the expansion of jazz curricula. He has also judged at other festivals around the country. Scholarships to Berklee are among the prizes awarded to CJF participants each year.

CHARLES SUDER

Chairman of the Judges since CJF's inception five years ago, Mr. Suder has assisted us and many others in presenting and recognizing the accomplishments of The New Stream, collegiate jazz. While publisher of Downbeat Magazine in the 1950s, he was frequently influential in encouraging the spread of school jazz and was an originator of the stage band movement. Mr. Suder presently serves as President of the National Educational Services of Evanston, Ill. and continues to be a major supporter of collegiate jazz activities.

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Archives of the University of Notre Dame
BIG BANDS

DISSON UNIVERSITY STAGE BAND
Flintol Big Band at C.I.F. 1959, making their third appearance at Notre Dame. This was the only instrumental group from their part of the country picked to appear at the Music Educators National Convention in St. Louis last year. They have also made several television appearances in Denver. In March, the D.U. Stage Band concert featured Drummer Joe Morello as guest soloist.

NORTHEASTERN UNIVERSITY JAZZ WORKSHOP
The NU Jazz Workshop is an extra-curricular group sponsored by the University’s School of Music. The band has participated in every C.I.F. with the exception of 1953. In 1959, the band placed in the finals and members of the Jazz Workshop have won several individual awards over the years of C.I.F. The band gives concerts and clinics in the Chicago area. They have appeared in a joint concert with the Woody Herman Orchestra in the McCormick Place Theater.

MICHIGAN STATE UNIVERSITY TELEVISION ORCHESTRA
The winner of the Best Big Band award in 1962 C.I.F., the Television Orchestra was organized in 1961. This year the band was a finalist at the Villanova Jazz Festival. Under the supervision of the M.S.U. Music Department, the band operates as an educational unit attempting to play in as many jazz styles as possible to give the members experience in all aspects of Big Band Jazz. Arranging and composing is also an important phase of their work.

THE HOUSTONIANS
The Houstonians have been a permanent fixture on the Sam Houston State Teachers College campus for nearly thirty years. They have played at the Breckenridge Stage Festival for four years, numerous engagements throughout Texas, and have their own Stage Band Festival. The band won the Southwestern International Musician “Best Band of the Year” contest in 1960 and participated in the semifinals at the Aragon Ballroom in Chicago. In 1961 they were among the finalists here at C.I.F.

PHI MU ALPHA JAZZ WORKSHOP BAND -- OHIO STATE UNIVERSITY
Organized in 1962 by Phi Mu Alpha Music Honorary, the band has developed rapidly. Earlier this year the band came in second at the Intercollegiate Jazz Festival at Villanova. The band gives monthly concerts on the University Campus and concerts at surrounding high schools and colleges.

INDIANA UNIVERSITY JAZZ ENSEMBLE
The Jazz Program is in its fourth year at Indiana University. This is the third appearance of this group at C.I.F. In the past two years they have taken individual solos awards. This band is the first ensemble of three in the jazz program. Jazz ensemble classes and arranging classes have been established for several years at IU.
BIG BANDS

THE LETTERMAN -- UNIVERSITY OF NOTRE DAME

Host band at CJF this year, the band is making their second appearance. Entirely student-owned, the band plays at the Fall football Victory Dances and at other campus events. The band was featured at the Fourth Annual Chicagoland Stage Band Festival. John DeRoule, the director, has presented stage band clinic demonstrations at several schools in the midwest.

WEIGHT JR. COLLEGE STAGE BAND

A finalist last year, the band is returning for their second appearance at CJF. Last year the band was featured at the Fourth Annual Chicagoland Stage Band Festival. John DeRoule, the director, has presented stage band clinic demonstrations at several schools in the midwest.

HENDERSON COLLEGIANS

This is their third appearance at CJF. They have appeared in the Arkansas State Stage Band Festival for the past five years, and toured Japan and the Pacific Area in 1961, sponsored by the State Department. Henderson State Teachers College is in Arkadelphia, Arkansas.

PHI MU ALPHA JAZZ WORKSHOP (BAND TWO) -- OHIO STATE UNIVERSITY

Because of the tremendous response to the jazz workshop program sponsored by Phi Mu Alpha Sinfonia, this band was formed six months ago. Ten of the players are freshmen, all with high school stage band experience. They have appeared in concert on campus and at the recent Creative Arts Festival at OSU.

UNIVERSITY OF MICHIGAN JAZZ BAND

Making their second appearance at CJF, the Univ. Of Mich. Jazz Band performs at various campus functions including two annual concerts. Their live concerts are heard on station WUOM for extended broadcasts throughout the year.

UNIVERSITY OF ILLINOIS JAZZ BAND

Organized four years ago, this group is at CJF for the first time. At the Univ. of Illinois Festival of Contemporary Arts they have appeared with such groups as the Modern Jazz Quartet and the Eric Dolphy Quartet. J. J. Johnson has also made two appearances with the U. of Illinois Jazz Band. Apart from giving concerts and clinics, the band is a proving ground for new compositions from the music students.
FRIDAY AFTERNOON SESSION

FRIDAY, APRIL 17, 1964 - AFTERNOON SESSION - 1:00 TO 5:00 P.M.


FRIDAY EVENING SESSION

FRIDAY, APRIL 17, 1964 - EVENING SESSION - 7:30 To 11:00 P.M.

BILL CARNEY
MASTER OF CEREMONIES

7:30 - LETTERMEN, University of Notre Dame, Notre Dame, Ind. HOST BAND.


8:20 - BILLY HARPER SEXTET, North Texas State University, Denton, Texas.

8:45 - THE OHIO STATE UNIV. JAZZ WORKSHOP BAND, Ohio State U., Columbus, O.

INTERMISSION

9:15 - DENVER UNIVERSITY STAGE BAND, Denver University, Denver, Colorado.


10:05 - BELCASTRO TRIO, West Virginia University, Morgantown, W. Va.

10:20 - MELODONS, Notre Dame High School, Niles, Ill.
Special guests of CJF '64. The Melodons are led by the "Swingin' Padre", Rev. George Wiskirchen, C.S.C. (See feature story on page 00.)

SPECIAL GUESTS OF CJF '64 - THE U. OF NOTRE DAME JAZZ ENSEMBLE, Notre Dame High School, Niles, Ill.

SATURDAY AFTERNOON SESSION

SATURDAY, APRIL 18, 1964 - AFTERNOON SESSION - 12:15 To 5:00 P.M.

DICK DARKO
MASTER OF CEREMONIES

12:15 - NORTHWESTERN UNIVERSITY JAZZ WORKSHOP BAND, Northwestern Univ., Evanston, Ill.

12:40 - FATE HUTCHENS QUINTET, Indiana University, Bloomington, Ind.

1:05 - DAVE LEWITZ QUARTET WITH SHEILAH REA BERNSTEIN, Univ. of Mich., Ann Arbor, Mich.

1:30 - THE JAMES KAYE QUINTET, Michigan State University, East Lansing, Mich.

1:55 - INDINA UNIVERSITY JAZZ ENSEMBLE, Indiana Univ., Bloomington, Ind.
Archives of the University of Notre Dame

JUDGES TABULATION AND PRESENTATION OF FINALIST AWARDS

ANNOUNCEMENT OF FINALISTS

9:05 - FINALIST BIG BAND
10:30 - FINALIST BIG BAND
8:40 - FINALIST BIG BAND INTERMISSION
10:05 - FINALIST COMBO
9:40 - FINALIST COMBO
7:30 - FINALIST COMBO
5:15 - ANNOUNCEMENT OF FINALIST GROUPS BY JUDGES

JUDGES TABULATION AND PRESENTATION OF FINALIST AWARDS

SID McCOY
MASTER OF CEREMONIES

Sidney Charles McCoy, Jr., is a native Chicagoan. While in Junior College he was called into the Armed Forces, serving two of those years in the European theatre of operations. Upon discharge, his first job was that of road manager for the Earl "Fatha" Hines Orchestra, which kept him living out of a suitcase for about a year. After seeing those parts of North America not previously visited, he decided to return home and resume his schooling. Since many had commented from time to time that his voice was tailor-made for the "theater," he wound up a speech drama major, concentrating on specialized courses for radio.

Sid's first job in radio was that of narrator and character actor on a semi-documentary called "Destination Freedom" on Chicago station WMAQ. Shortly after this series was completed, he secured a disc jockey show on WGES, a 5000-watt independent station which was where his training in radio truly began, for he not only had the task of developing and projecting an acceptable personality, but that of selling the time as well. This paid off, for 18 months later he introduced a late-night show on WENR called "THE REAL McCOY." "THE REAL McCOY," which features modern American Music, has been in existence for 10 years. It is presently heard on radio station WCFL from Midnight to 5:00 A.M.

In addition to his late-night show, Mr. McCoy is heard on a 15-minute musical-interview program called "SHOWCASE," which is aired three times a week by 31 radio stations in key cities throughout the country. "SHOWCASE" is produced by Sid McCoy Productions, and aims to please the homemaker.

Sid served as a summer replacement for ABC-TV, and made various guest appearances on local television. He is currently producing a TV series, entitled "SID McCOY AND FRIENDS," which is telecast on Channel WTTW on Thursday nights, at 8:00 P.M. Sid plays host and presents professional musical groups and personalities who perform modern American music. This show has received a nomination for an "Emmy" award.

Mr. McCoy is also the Jazz A & R Director for a leading recording firm, and many notable jazz organizations, and he devotes as much time as possible to community and charitable projects.

Sid and his wife Evelyn, and their two lovely daughters, live in a comfortable apartment in one of the park sections of Chicago. He is an active member of the YMCA, Urban League, and other civic organizations, and he devotes as much time as possible to community and charitable projects.

ANNOUNCEMENT OF FINALISTS

SID McCOY

SATURDAY EVENING FINALS

2:45 - UNIVERSITY OF MICHIGAN JAZZ BAND, Univ. of Michigan, Ann Arbor, Mich.

1:45 - THE BANDS, University of Colorado, Boulder, Colorado.
Personnel: Piano: Nancy Upchurch, Bases: Larry Boyd, Drums: Jeff Kischon. Numbers: I've Got A Lot of Livin' To Do, Tonight, Consequences (arr. by Norman C r e n s t), Hard Nuts (orig. by Norman C r e n s t).

1:30 - THE MET-DET, Univ. of Michigan, Ann Arbor, Mich.

1:35 - JAMEY AEBERSOLD QUARTET, Indiana University, Bloomington, Ind.


4:50 - DALE LARSON QUINTET, Purdue University, (non-competing group).

5:15 - ANNOUNCEMENT OF FINALIST GROUPS BY JUDGES
**PRIZES AND AWARDS**

**BEST SOLOISTS**

- **Trumpet**
  - Getzen "Eterna" Severinsen Model trumpet from Getzen Instrument Co., Elkorn, Wisconsin

- **Trombone**
  - Conn 48H Trombone Outfit from Conn Corporation, Elkhart, Ind.

- **Saxophone**
  - Buescher Super 400 Saxophone from H & A Selmer Co., Elkhart, Indiana

- **Guitar**
  - Harmony Classic Guitar and case from The Harmony Co., Chicago, Illinois

- **Drums**
  - Set of Ludwig Drums from Ludwig Drum Co., Chicago, Illinois
  - Set of Zildjian Cymbals from the Avedis Zildjian Company, N. Quincy, Mass.

- **Bass**

- **Piano**
  - Scholarship to Berklee School of Music from Associated Booking Co.

- **Girl Vocalist**
  - Two week engagement with Playboy Clubs

- **Best Instrumentalist**
  - Scholarship to Berklee School of Music from Associated Booking Co.

- **Most Promising Instrumentalist on Rhythm, Reeds and Brass**
  - Scholarships to Berklee School of Music from Robert Share

- **Outstanding Original Composition**
  - To be published by Berklee School of Music

**Big Band Awards**

- Scholarship to National Stage Band Camp from Louis Armstrong
- Scholarship to National Stage Band Camp from Louis Armstrong
- Scholarship to National Stage Band Camp from Dizzy Gillespie
- Scholarship to National Stage Band Camp from Al Hirt
- Scholarships to National Stage Band Camp from Broadcast Music Inc., 5
- Scholarships to National Stage Band Camp from Mercury Records Corp., 3
- Scholarships to National Stage Band Camp from Dave Brubeck, 2
- Remainder from National Stage Band Camp in the name of Oliver Nelson

**GROUP AWARDS**

- **Finest Jazz Group**
  - Permanent Plaque presented by the Collegiate Jazz Festival
  - Traveling Trophy from Associated Booking Corp.

- **Finest Big Band**
  - Set of Selmer Parts Desk from H & A Selmer Co., Elkhart, Indiana
  - Selmer-Benny Goodman Stage Band Award from H & A Selmer Co., Elkhart
  - One year subscription to Down Beat magazine for each member from Major Publications
  - Membership in the Famous Arrangers Club (1 year), an arrangement a month sent to the band with full transcription and explanation

- **Finest Combo**
  - Webcor Stereo Tape Recorder from Webcor Co.
  - Professional engagements with leading jazz clubs

- **Finest Big Band & Combo**
  - Each will each receive an engagement this Saturday evening for the Musician's Hall of the Indiana State Convention of the American Federation of Musicians sponsored by the South Bend Local.

**Door Prize**

- Webcor Stereo Record Player; Webcor Co., and from Rodin's Record Shop, South Bend, Indiana

**JAM SESSION**

**FOR PARTICIPANTS AND AUDIENCE**

**FRIDAY NITE MIDNIGHT UNTIL??**

**AT GUISSEPPE'S**

**ON LaSALLE ONE BLOCK EAST OF HILL STREET**

**ALSO: PRE-FESTIVAL RALLY AT 10 a.m. SATURDAY**
REVEREND GEORGE WISKIRCHEN, C.S.C.

I have now had the extreme good fortune of participating in CJF for five years. This year, however, I was really forced to think out CJF and to plan for its competition. I arrived at some conclusions, more or less automatically, which betray my Thomistic background in philosophy and theology and yet these conclusions, I feel, might help you to understand and appreciate at little better what goes on at CJF. With this in mind I lay bare my thoughts.

When I began to consider our approach to the festival two Thomistic axioms lay behind my thought. These two truths at times seemed to compliment each other and at times seemed to warrant opposing solutions. The sprang from the Thomist's basic approach to any problem, that is, an approach through its causes. In this case I was concerned primarily with the final and efficient causes of CJF.

Whatever is received is received according to the mode of the recipient. What would make the most effective impact on the judges and the audience? Several problems arise here—how or originality vs. materiality; that of the basic prejudices and musical personalities of the judges; how high is the correlation between what pleases the audience and what is good jazz?

The second axiom is: Every agent acts in view of an end or goal. What is or what should be the goal of the participants in CJF? Is it to provide a relatively cheap and different form of amusement or weekend entertainment for a neurotically juvenile body? Is it to provide a launching pad for the professional careers of the participants? Is it to provide a place for the participants to learn about jazz and to progress an imitation of their fellow? Is it to provide an arena in which the whole and flow of jazz will be changed? Is it to provide a medium by which the groups can better themselves and their performances by meaningful criticism from the judges. This I feel is primarily what the purpose of CJF is and should be. Stimulate and create as much as possible but always be mindful of the limitations in time and talent that are usually present on the campus scene.

I feel that this is the goal of CJF as it has become apparent over the years of its existence. Need I add that the program of CJF is a laudable and practical goal against which and for which the participants can plan and operate. To the extent that CJF fulfills this purpose it is an excellent thing and worthy of perpetuation.

When faced with the actual planning of our program a second axiom came into play.

To the extent that CJF fulfills this purpose it is an excellent thing and worthy of perpetuation.

The judges are faced with a similar problem when it comes to choosing the best band, combo, soloists, etc. What is or what should be the goal of the CJF? Is it to provide a relatively cheap and different form of amusement or weekend entertainment for a neurotically juvenile body? Is it to provide a launching pad for the professional careers of the participants? Is it to provide a place for the participants to learn about jazz and to progress an imitation of their fellow? Is it to provide an arena in which the whole and flow of jazz will be changed? Is it to provide a medium by which the groups can better themselves and their performances by meaningful criticism from the judges. This I feel is primarily what the purpose of CJF is and should be. Stimulate and create as much as possible but always be mindful of the limitations in time and talent that are usually present on the campus scene.

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COMBOS

THE DAVID LEWITZ QUARTET AND SHEILA RAE BERNSTEIN

From the University of Michigan, the combo was founded this year with the CJF in mind. The Quartet members have played in the U-M Jazz Band and other combo work on campus and in the Ann Arbor area. Miss Bernstein has sung at various campus activities and in the campus theater and summer stock. Soon her voice will appear over radio and television on campus.

THE DICK SISTO QUARTET

The group, from North Texas State University, was formed early this year as a result of jam sessions. They have appeared at a few campus concerts in their short existence. All the members have worked in various clubs in Dallas and Fort Worth.

THE MITCH FARBER SEXTET

The Sextet is from Depauw University. Leader Farber and bassist McKesson appeared in the Mitch Farber Trio at last year's CJF. The Sextet is an enlargement of that group. The group met and organized at the Stanford Clinics at Indiana University last year. They recently appeared at Birdland in New York.

THE BARDS

A new group from the University of Colorado, it has never played in competition before. The group is currently playing at a Boulder night club on weekends. The Barbs have also performed in Jazz Concerts on the University Campus.

JAMES KAYE QUINTET

The members of the group have played together for several years in the Lansing area, and have made several appearances as a group in concerts around the Central Michigan area. This is their first appearance in a major jazz festival. All the musicians have played professionally in other groups both at Michigan State and in their hometown areas.

THE MITCH FARBER TRIO

The group has played concerts in the Baltimore area, mainly at their school, the Peabody Conservatory. They were at CJF 1963 with a slightly different instrumentation. The combo was then a sextet.

THE BELLASTRO TRIO

From West Virginia University, the trio is making their third appearance at CJF. In 1961 they were a finalist at Georgetown's Festival. For the last four years they have performed throughout West Virginia and at Pittsburgh's top jazz spot, Crawford Grill #2.
THE MODERN JAZZ INTERPRETERS

Formed early last year, this trio from West Virginia State College has toured extensively in the east. Last year they won full scholarships to study with the Oscar Peterson Trio and faculty at the Advanced School of Contemporary Music in Toronto. All three members have played professionally before entering college and are now working toward music degrees.

PATE HUTCHENS QUINTET

The members are students at Indiana University, and three of them have participated in previous CJF's with the Big Band from Indiana U.

THE MET-TET

A popular campus entertainer at Michigan, the Met-Tet plays at all types of activities. They have also appeared at clubs and school functions throughout the Ann Arbor area. They have made appearances at neighboring colleges. This is their first year at CJF.

THE BILLY HARPER SIXTET

A newly formed combo, but contains six very experienced musicians. Five of them are in the 1st North Texas State University Big Band. All have had separate experience with different groups from their hometowns. All are music majors at NTSU.

JAMEY AEBERSOLD SEPTET

Organized in 1961, this group is made up of members and alumni of the Indiana University Jazz Ensemble. They appeared here last year as a Sextet.

NOTRE DAME JAZZ QUARTET

This is the first public appearance of this newly formed group. The members are accomplished musicians, though Larry Dwyer, trombonist, and Stan Liberty, saxophonist, both double on piano. Also, all their numbers are original compositions.

THE MET-TET

A popular campus entertainer at Michigan, the Met-Tet plays at all types of activities. They have also appeared at clubs and school functions throughout the Ann Arbor area. They have made appearances at neighboring colleges. This is their first year at CJF.

ED FRITZ TRIO

This group is from St. Louis University. They have played at various clubs and lounges in the St. Louis area. This is their first appearance at CJF.

DAVE LARSON QUINTET

The Dave Larson Quintet was originally organized on the Purdue Campus a little over a year ago. The group has performed in concert at several midwestern colleges, but has not competed in contests or festivals. The structure of the group is perhaps unusual; the leader is a vocalist.

The group is not in competition at CJF 1964. Leader Dave Larson is a graduate of Purdue and vibist, John Lewis, is a professor at Purdue. The other three are college students, studying at Wabash College.
Nicola's Restaurant

"Steaks - Chicken - Spaghetti - Italian Sandwiches"

Serving Italian - American Dinners

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607 N. Michigan

Across from Travelodge

CE 3-8203

The Original

PANCAKE HOUSE

35 VARIETIES OF PANCAKES

Original "Southern Fried" Chicken

- Fish - Shrimp - Sandwiches

Open 7 Days a Week 7 a.m. to 9 p.m. - Friday Nite 'til 11

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Howard Johnson's Motor Lodge

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South Bend, Indiana

Phone: 272-1500

A. R. RIEMAN, Manager

112 Luxurious Rooms

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Howard Johnson's Restaurant

Heated Swimming Pool

Rapid Reservation Service

Beautiful Gardens & Lake

HOWARD JOHNSON'S MOTOR LODGE

Archives of the University of Notre Dame

ADJUDICATION SHEET

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<td>DYNAMICS (Does band make most of dynamic contrasts &amp; shadings?)</td>
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<td>INTERPRETATION (Phrasing of the music in proper style)</td>
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<td>ARRANGEMENTS (Are they well suited to band capabilities?)</td>
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<td>PRESENTATION (Does band communicate well with &amp; to an audience?)</td>
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Total Points (5-1, Div. I; 16-27, Div. II; 28-45, Div. III)

Comments on individual musicians:

Suggestions for improvement of band's performance:

Rating:

Division (I, II, or III)

Place standing (optional)

Judge's Signature

Prepared by Berklee School of Music, Boston, Mass. in association with National Educational Services, Inc.

Archives of the University of Notre Dame
The Collegiate Jazz Festival originated in 1959 under the guidance of Bill Graham. It was first called the Midwest Collegiate Jazz Festival and was to include both Progressive Jazz and Dixieland. There were only fifteen groups in the one-day festival, and $450 worth of prize money was distributed between six finalists.

Originating from the O’Laughlin Auditorium at Saint Mary’s College, the site was changed to its present location, the Notre Dame Fieldhouse, because of the informal atmosphere attained there.

CJF ’59 found a friend and advisor in Down Beat Magazine, and this relationship has continued to the present day. Charles Suber, then editor of Down Beat, was particularly helpful, and has been the chairman of the judges since 1965.

Selmer Instrument Company took care of all individual awards that first year, and since then has been aided by Conn, Conn, Ludwig, Zildjian, Kay, Harmony, Berklee School of Music, just to name a few. Judges for CJF ’59 were Artie Shaw, Charles Suber, and Frank Holmfield, then owner of Chicago’s Blue Rose. They chose the UJW, a quartet from the University of Minnesota, as the Finest Group.

The Festival had been a success beyond all expectations, and it was evident that the CJF was here to stay. Another thing that was here to remain was the almost complete predominance of Jazz over Dixieland music. Dixieland has since been completely dropped from the Festival.

In 1960, “Midwest” was dropped from the official title of the festival, and the familiar CJF was chosen for the name.

CJF ’60 designate its second “regular” judge to Robert Share, the administrator of Berklee School of Music. Russ Meves, Frank Holmfield, Charles Suber, and Mr. Share judged the groups entered that year in the CJF, now a two-day session. The groups were separated into Combo and Big Bands, with Joe’s Trio from Fairmont State College in West Virginia taking top honors for the combo division. North Texas State Jazz Lab Band won both Finest Big Band and Finest Jazz Group awards.

North Texas State retained its titles in 1961 CJF. The Best Combo award went this time to the Omar Clay Trio from the University of Michigan. Judging them were Johnny Richards, arranger-composer of unknown, Charles Suber and Robert Share.

The 1962 CJF saw the introduction of a new traveling trophy for the Finest Jazz Group. This trophy was awarded by the famous judges that year, Henry Manne, Quincy Jones, Don DeMichael, Robert Share, and Charles Suber to the Bob Fower Trio from the University of Michigan. On presentation of this trophy, Quincy Jones signed these men to a contract with Mercury Records. The winning big band in 1962 was the Michigan State Television Orchestra.

1963 again brought together Robert Share and Charles Suber to judge with such men of Jazz as Louis Jordan, Mary Lou Williams, and Terry Gibbs in selection of winners. The Best Big Band honor went to the Denver University Stage Band. The Bob Fower Trio of the University of Michigan won the Finest Jazz Group honor and prize which included an engagement at the Village Vanguard in New York City.

This year’s CJF vividly shows the continued progress of CJF. Over thirty-five applications were received and twenty-seven accepted. Our board of judges expanded to six and the prizes and awards have increased. The Collegiate Jazz Festival is definitely the most significant event in College Jazz.
1964 COMMITTEE

CHAIRMEN

FRONT ROW, LEFT TO RIGHT: TIM TUCHSCHERER, TICKETS; BRUCE MACKENZIE, PUBLICITY; DAVE ATKINSON, SOCIAL; DU GAGE, GENERAL; DAN EKKABUS, PRODUCTION; JOHN BORCHARD, EXECUTIVE.

BACK ROW, LEFT TO RIGHT: BERNIE ZAHREN, APPLICATIONS; KARL HEIGEL, PRIZES; BOB SCHWARTZ, HISTORIAN; JOE STINEMAN, PROGRAM; DICK DARKO, JUDGES.

COMMITTEEMEN

Tony Andrea  John Keller  John O'Hanlon
Elaine Amann  Jim Kisting  Bob Patrick
Nick Aracic  Steve Knauf  Ken Peick
Phil Baldwin  Bernie Kompare  Jim Patrick
Bill Brew  Skip McGinnis  Don Moran
Cathy Carey  Don Moran  Paul Peick
John Buckley  Bernie Zahren  Paul Schlauer
Dan Ekkabus  Karl Heigel  Pete Seifen
Dave Atkinson  Bob Schwartz  Charles Shaffer
Peggy Clark  Tony Rivizzigno  Ed Shawnder
Mary Asselin  Mary Asselin  Dave Soileau
John Bailey  Mani Crikelair  Bob Ursa
Daniel Burns  John Culley  Gus Wines
Peggy Clark  Bob Dilenschneider  Ken Tesi
Cathy Carey  Daniel Burns  Dave Tschetter
John Bailey  Mary Kaye Eiff  Ken Tesi
Denny Hall  Dan Ekkabus  Mary Jean Beyerlein
Bill Harrigan  Jim Janus  Dick Sowa
Jim Janus

This program was created, designed, & edited by

J. Norman Stineman

P. Jonathan Schlauer

Tony Andrea  John Keller  John O'Hanlon
Elaine Amann  John O'Hanlon  Bob Patrick
Nick Aracic  Ken Peick  Jim Patrick
Phil Baldwin  Bernie Kompare  Don Moran
Bill Brew  Skip McGinnis  Paul Peick
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