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Westinghouse Broadcasting

# 1964 COLLEGIATE JAZZ FESTIVAL

APRIL 17 & 18  
UNIVERSITY OF NOTRE DAME

JUDGES	ADVISORS
Julian Adderly	Don DeMichael
Gary McFarland	Willis Conover
Oliver Nelson	Fred Williamson
George Russell	Lawrence Berk
Robert Share	Kenneth Morris
Charles Suber	





SIDNEY GAGE  
GENERAL CHAIRMAN

## WELCOME TO CJF '64

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."

## A TIP FOR TOMORROW

By  
Leonard Feather



LEONARD FEATHER  
JAZZ CRITIC

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 acquaintanceship 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 even 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 as 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 Ellington 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 acknowledgement 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.

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*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" ADDERLY**

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 playing coronet; 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 Bossa 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 "Lydiot" and "Stratusphunk" have been very well accepted by the jazz world and played by many artists. Mr. Russell frequently plays piano in his own combos and has recorded several times. He has also taught composition at the School of Jazz in Lenox, Mass.

## JUDGES

**OLIVER NELSON**

Has achieved renown both for his tenor saxophone work and for his achievements as an arranger/composer. Mr. Nelson is thirtytwo 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 New Star- Arranger/Composer; his work has continued to progress since then. Many of his compositions have been widely acclaimed and his bluesy "Hoedown" has been performed by several other jazz groups. He has also arranged for Art Farmer, Johnny Hodges, Harry Belafonte and Pearl Bailey. Oliver has played saxophone 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 SUBER**

Chairman of the Judges since CJF's inception five years ago, Mr. Suber 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 1950's, he was frequently influential in encouraging the spread of school jazz and was an originator of the stage band movement. Mr. Suber presently serves as President of the National Educational Services of Evanston, Ill., and continues to be a major supporter of collegiate jazz activities.





# BIG BANDS



## DENVER UNIVERSITY STAGE BAND

Finest Big Band at CJF 1963, Denver is 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.

## NORTHWESTERN 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 CJF with the exception of 1963. In 1959, the band placed in the finals and members of the Jazz Workshop have won several individual awards over the years of CJF. 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 CJF, 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 concepts 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 for the Brownwood Stage Festival for four years, numerous engagements throughout Texas, and host their own Stage Band Festival. The band won the Southwestern International Musician "Best Band of the Year" contest in 1959 and participated in the semifinals at the Aragon Ballroom in Chicago. In 1961 they were among the finalists here at CJF.



## INDIANA UNIVERSITY JAZZ ENSEMBLE

The Jazz Program is in its fourth year at Indiana University. This is the third appearance of this group at CJF. In the past two years they have taken individual soloists awards. This band is the first ensemble of three in the jazz program. Jazz ensemble classes and arranging classes have been accredited for some time at I.U.

## 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.







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 dances on campus and in the South Bend area. Recently jazz works have been added to their book. Most of the members participate in the university bands.

WRIGHT 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.

## BIG BANDS

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 recorded by 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.

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 freshman, all with high school stage band experience. They have appeared in concert on campus and at the recent Creative Arts Festival at OSU.





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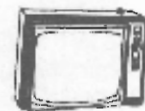
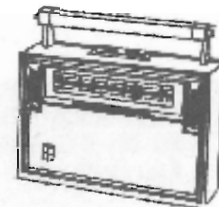
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# PROGRAM

## FRIDAY AFTERNOON

## SESSION

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



JEFF BIEL  
MASTER OF CEREMONIES

- 1:15 - PHI MU ALPHA JAZZ WORKSHOP (Band Two), Ohio State University.  
Personnel: Leader, Trumpet: Riley Norris, Alto Sax: Stan Pomeroy, Ed Lichtenberg, Tenor Sax: Don Smathers, Don Simons, Baritone Sax: Mike Kelly, Trumpet: Steve Berry, Bob Burley, Bill Smallwood, Trombone: Done Hower, Dave Haldeman, Don Orr, Jeff Bartels, Drums: Bob Delly, Bass: Bob Moreen, Piano: Ron Boswell, Numbers: Si's 6 Teen (arr. by Don Simons), Four-Eleven West, The Swinger, Makin' Whoopee (arr. by Ladd McIntosh).
- 1:40 - NOTRE DAME JAZZ QUARTET, Notre Dame University, Notre Dame, Ind.  
Personnel: Trombone, Piano: Larry Dwyer, Sax, Piano: Stan Liverty, Bass, Piano: Jim Higgins, Drums: Gus Duffy, Numbers: Three Squirrels (orig. by Stan Liberty), Louisiana Palms (orig. by Larry Dwyer), Wildwind (orig. by Jim Higgins).
- 2:05 - ED FRITZ TRIO, St. Louis University, St. Louis, Mo.  
Personnel: Piano: Ed Fritz, Bass: Bob Waggoner, Drums: Rich Ramsey, Numbers: Little Susie, Young and Foolish, Softly as a Morning Sunrise, My Foolish Heart.
- 2:30 - UNIVERSITY OF ILLINOIS JAZZ BAND, Ill. University, Urbana, Ill.  
Personnel: Leader: John Garvey, Trumpet: Dick Montz, Roman Popowycy, Bruce Scafe, Trombone: Lance Strickland, Jon English, Bass Trombone: Doug Scafe, Flugelhorn: Ernie Bastin, Cecil Bridgewater, French Horn: Dan Fairchild, Baritone Horn: Paul Barthelmy, Tuba: Mike Russell, Alto Sax: Ron Dewar, Nick Hensen, Tenor Sax: Ron Scalise, Vince Johnson, Baritone Sax: Bob Huffington, Guitar: Gary Johnson, Piano: Marilyn Kemp, Bass: Fred Atwood, Drums: Bill Parsons.
- 2:55 - PEABODY JAZZ QUINTET, Peabody Conservatory of Music, Balt., Md.  
Personnel: Leader, Piano: Tom Garvin, Tenor Sax: Jim Badolato, Trumpet: Bill Stocksdaile, Bass: Allen Moore, Drums: Brent Price.
- 3:20 - DICK SISTO QUARTET, North Texas State University, Denton, Texas.  
Personnel: Vibes: Dick Sisto, Bass: John Monaghan, Drums: Ron McKeel, Piano: Jac Murphy, Numbers: Say What (orig. by Dick Sisto), Dahoud (arr. by Jac Murphy), Yesterdays (arr. by Jac Murphy), Sabin (orig. by T. Boras).
- 3:45 - MITCH FARBER SEXTET, Depauw University, Greencastle, Ind.  
Personnel: Piano, Alto: Mitch Farber, Trombone: Brian Trentham, Trumpet: Randy Brecker, Tenor Sax: Bob Carducci, Bass: Brent McKesson, Drums: John March, Numbers (all originals by Mitch Farber and Brian Trentham).
- 4:10 - HENDERSON COLLEGIANS, Henderson State Teachers College, Arkadelphia, Ark.  
Personnel: Leader: Wendell O. Evanson, Alto Sax: Robert Gibson, Mike Stiles, Tenor Sax: Bob Shurley, Eric Bailey, Bari Sax: Gary Gage, Trumpet: John Prothro, Joe Ed Gunn, Shelby Porier, Jerry Davis, James Lee, Trombone: Wesley Branstine, Larry Gillespie, Jerrol Davis, Joe Patrick, Bass Trombone: Harold Wilson, Tuba: Jarel Amox, Guitar: Johnny Tisdale, Bass: Hal Cooper, Drums: John Bliss, Tympani: Bob Adams, Numbers: On The Street Where You Live, La Suerte De Los Tontos, Happy Faces, Bhad Aide.





BILL CARNEY  
MASTER OF CEREMONIES

## FRIDAY EVENING SESSION

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

- 7:30 - LETTERMEN, University of Notre Dame, Notre Dame, Ind. HOST BAND.  
Personnel: Leader, Alto Sax: Bernie Zahren, Alto Sax: Ed Sheridan, Tenor Sax: Tom Ierubino, Ron Doucette, Bari Sax: Earl Catron, Trumpets: Don Ziemba, Chuck Snow, Gene Santarelli, Mike Leary, Trombones: Larry Dwyer, Ed Stuenkel, Rob Deichl, Paul DiBianco, Piano: Stan Liberty, Bass: Dick Straub, Drums: Dick Falkner, Guitar: Paul Leavis, Numbers: Fanfare (compliments of Father Wiskirchen), Top Brass, Blue Than Blue, Blues in Frankie's Flat, Miss Fine, Harful of Blues.
- 7:55 - MODERN JAZZ INTERPRETERS, West Virginia State College, Institute, W. Va.  
Personnel: Piano: Robert Thompson, Bass: Reggie Minor, Drums: Tom Roberts, Numbers: Autumn Leaves, Softly As In A Morning Sunrise, Like Someone In Love.
- 8:20 - BILLY HARPER SEXTET, North Texas State University, Denton, Texas.  
Personnel: Tenor Sax: Billy Harper, Trumpet: John Wilmeth, Trombone: Tom Senff, Piano: Bill Farmer, Bass: John Monaghan, Drums: Stan Gage, Numbers: Capra Black (orig. by Billy Harper), Doin' the Thing, Sweet and Sour.
- 8:45 - THE OHIO STATE UNIV. JAZZ WORKSHOP BAND, Ohio State U., Columbus, O.  
Personnel: Leader, Sax: Ladd McIntosh, Sax: Rich Srolzman, Paul Febo, Dave Guzey, Trumpet: Ray Eubanks, Bob Everhart, Jack Salinger, Phil Weinacht, Trombone: Jim Huntsinger, Jeff Cook, Bass: Dan Clark, Piano: Jeff Morganstern, Drums: Bill Bailly, Numbers (all orig. or arr. by Ladd McIntosh): Ploozy Flats, Who Me?, I Could Have Danced, Funky Time, Variations on a Tune Called Wiffenpoof.

### INTERMISSION

- 9:15 - DENVER UNIVERSITY STAGE BAND, Denver University, Denver, Colorado.  
Personnel: Leader: Frank Gagliardi, Piano: Bob Green, Bass: Geo. Bailey, Drums: Jo Jo Williams, Lead Tpt: Byron Lingenfelter, Jazz Tpt: Lynn Zoric, Tpt: Bill DelGallo, Milt Miller, Dennis Bell, Lead 'Bone: Carl Johnson, Jazz 'Bone: Bob Holtz, Trombone: Bruce Warren, Stu Turner, Roy Pritts, Lead Alto: Steve Virgel, Alto: Ron Phillips, Jazz Tenor: Ray Ricker, Sam Pisciotto, Bari Sax: Charlie Simpson, Numbers to be announced.
- 9:40 - JAZZ INTERPRETERS, Crane Jr. College, Chicago, Ill.  
Personnel: Leader, Alto Sax: George Patterson, Trumpet: Cleo Griffin, Tenor Sax: Charles Klaward, Piano: Thomas Washington, Bass: Donnie Clark, Drums: Willie Collins, Vocalist: Cheryl Berdell, Numbers: Debut in Blues (orig. by Tom Washington), Secret Love (arr. by George Patterson), Hi-Fly (arr. by Cleo Griffin), Luda Vita (orig. by entire group), J. I.'s Impressions (orig. by Tom Washington and George Patterson).

- 10:05 - BELCASTRO TRIO, West Virginia University, Morgantown, W. Va.  
Personnel: Piano: Joe Belcastro, Bass: Bob Hackett, Drums: Guy Remonko, Numbers: Strike Up The Band, Transition (orig. by Joe Belcastro), Niveous (orig. by Belcastro and Remonko), Fusion (orig. by Joe Belcastro).
- 10:30 - 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.)

## 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.  
Personnel: Alto Sax: James Gillespie, Dave Sanborn, Tenor Sax: Robert Kolb, Charles Hawes, Bari Sax: Eddie Rusk, Trumpet: Mike Price, Lennie Morrison, Ed Sheftel, Ron Fredl, Trombone: Jim Gilbertson, Rich Glass, Bill Dinwiddie, Jim Schanilec, Piano: John Connor, Bass: Henry Neubert, Drums: Gary Miller, Numbers: Nancy Jo, The Golden Age, L' Homme Arme' (orig. by James DiPasquale), Indiana (arr. by Bobby Ojeda).
- 12:40 - PATE HUTCHENS QUINTET, Indiana University, Bloomington, Ind.  
Personnel: Sax, Flute: Pate Hutchens, Trombone: Gary Potter, Piano: Ed Moss, Bass: Brent McKesson, Drums: Gary Elliott, Numbers: Chiles, Yesterdays, Dear Old Stockholm, Dave's Chant.
- 1:05 - DAVE LEWITZ QUARTET WITH SHEILAH REA BERNSTEIN, Univ. of Mich., Ann Arbor, Mich.  
Personnel: Piano: Dave Lewitz, Sax: Tom Asboth, Bass: David Arch, Drums: Tom Roney, Vocalist: Sheilah Rea Bernstein.
- 1:30 - THE JAMES KAYE QUINTET, Michigan State University, East Lansing, Mich.  
Personnel: Trumpet: Gary Barone, Guitar: Ron English, Piano: Mike Kull, Drums: Larry Wojcik, Bass: James Kaye.
- 1:55 - INDIANA UNIVERSITY JAZZ ENSEMBLE, Indiana Univ., Bloomington, Ind.  
Personnel: Leader: Buddy Baker, Alto Sax: Bob McGlothlin, Jerry Greene, Tenor Sax: David Anderson, Pate Hutchens, Bari Sax: Alan Faust, Trumpet: Don Lawhead, Ron Cerow, Randy Brecker, Chris Gallaher, Calvin Hanson, Trombone: Gary Potter, Brian Hartz, Paul Vander Gheynst, Bass Trombone: Fred Waring, Jr., John Bart, French Horns: Mell Carey, Phil Palmer, Ross Mathewson, Peter Gordon, Piano: Mike Lucas, Bass: Brent McKesson, Drums: Gary Elliott, Numbers: Yet Another (orig. by Gary Potter), My Ship, Dichotomy (orig. by Mike Lucas), The Preacher's Kid (orig. by Al Cobine).



- 2:20 - UNIVERSITY OF MICHIGAN JAZZ BAND, Univ. of Michigan, Ann Arbor, Mich.  
Personnel: Leader: Bruce W. Fisher. Alto Sax: Tom Asboth, Tenor Sax: Jack Kripl, Jose' Mallare, Bill Wiggins, Bari Sax: Lanny Austin, Trumpet: Richard Lowenthal, Rob Roy McGregor, Richard Cooper, Stuart Aptekar, Trombone: Richard Roznoy, John Kitzman, Jeff Joseph. Tuba: Brent Herhold, Bass: David Arch. Piano: David Lewitz, Drums: Richard Tilkin. Numbers: Jocko's In Jamaica, I'll Never Stop Loving You (arr. by Bruce Fisher), Cerial (orig. by Bruce Fisher), You And I.
- 2:45 - THE BARDS, University of Colorado, Boulder, Colorado.  
Personnel: Piano: Norris Clement, Bass: Larry Boyd, Drums: Jeff Kingdom, Numbers: I've Got a Lot of Livin' To Do, Tonight, Contemplations (orig. by Norris Clement), Hard Nose (orig. by Norris Clement).
- 3:10 - THE MET-TET, Univ. of Michigan, Ann Arbor, Mich.  
Personnel: Trumpet: Stuart Aptekar, Piano: Steve Rabson, Bass: John Miller, Valve Trombone: Kent Anderson, Drums: Ted Small, Numbers: Can't Wait (orig. by Stuart Aptekar), Waltz Modale (orig. by Steve Rabson), Gwen's Den (orig. by Stuart Aptekar), Nihil (orig. by Stuart Aptekar).
- 3:35 - JAMEY AEBERSOLD SEPTET, Indiana University, Bloomington, Ind.  
Personnel: Alto Sax: Jamey Aebersold, Trumpet: Dickie Washburn, Tenor Sax: Everett Hoffman Jr. Cello: David Baker, Drums: Keith Maruga, Piano: Tom Hensley, Bass: Jack Brengle, Numbers: Something (orig. by Jamey Aebersold), Thing Boogie (orig. by Tom Hensley).
- 4:00 - MICHIGAN STATE UNIVERSITY TELEVISION ORCHESTRA, Mich. State U., East Lansing, Mich.  
Personnel: Leader: George A. West, Alto Sax: Leon Brooks, Matt Snorton, Tenor Sax: John Del-lera, Bruce Marcucci, Bari Sax: Ted Robinson, Trumpet: William Hart, Gary Barone, Woodrow James, Odies Williams, Robert Ruskin, Trombone: Ron Gibbs, Doug Durasoff, Gary Smeltekopf, Duane Smeltekopf, Bass: Gene Rebeck, Piano: Mike Kull, Guitar: Jerry Wright, Drums: Ted Small.
- 4:25 - WRIGHT JR. COLLEGE STAGE BAND, Wright Jr. College, Chicago, Ill.  
Personnel: Alto Sax: Bunky Green, Bob Knop, Tenor Sax: Lawrence Boisen, James Radon, Baritone Sax: Jim Meyer, Trumpets: Oscar Brashear, Jim Franz, Mario Prosperi, Joe Antonelli, Martin Weiss, Bass: Mike Sitzak, Trombone: Frank Tesinsky, Dan Durbick, John Henderson, Ken Olson, Piano: Terry Johnson, Drums: Bob Moseson, Shelly Plotkin.
- 4:50 - DAVE LARSON QUINTET, Purdue University, (non-competing group).  
Personnel: Vocalist: Dave Larson, Vibes: John Lewis, Piano: Dave Ressler, Bass: John Strickland, Drums: Fred Buck.
- 5:15 - ANNOUNCEMENT OF FINALIST GROUPS BY JUDGES

## ANNOUNCEMENT OF FINALISTS



SID MCCOY  
GUEST  
MASTER OF CEREMONIES

## SATURDAY EVENING

## FINALS

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 "theatre," 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 known as "SHOWCASE," which is aired three times a week by 21 radio stations in key cities throughout the country. "SHOWCASE" is produced by Sid McCoy Productions, and aims to please the homemaker, especially by presenting well-known personalities who comment on their life and activities.

A couple of years ago 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 albums have been produced under his supervision.

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.

7:30 - FINALIST COMBO

9:40 - FINALIST COMBO

8:40 - FINALIST BIG BAND

INTERMISSION

10:05 - FINALIST COMBO

9:05 - FINALIST BIG BAND

10:30 - FINALIST BIG BAND

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## PRIZES AND AWARDS INDIVIDUAL AWARDS

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#### Trumpet

- Getzen "Eterna" Severinsen Model trumpet from Getzen Instrument Co., Elkhorn, Wisconsin

#### Trombone

- Constellation 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

- Kay Bass Viol from Kay Musical Instrument Co., Chicago, Illinois

#### 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 Instrumentalists 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 Record Corp., 2
- Scholarships to National Stage Band Camp from Dave and Iola 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 Porta Bells 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 Maher Publications

- Membership in the Famous Arrangers Club (1 year), an arrangement a month sent to the band with full manuscript and explanation

#### Finest Combo

- Webcor Stereo Tape Recorder from Webcor Co.

- Professional engagements with leading jazz clubs

#### Finest Big Band & Combo

- will each receive an engagement this Sunday evening for the Musician's Ball 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 Record Shop, South Bend, Indiana

## JAM SESSION

FOR

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FRIDAY NITE MIDNIGHT UNTIL 2?

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ALSO: PRE-FESTIVAL RALLY AT 10 a.m. SATURDAY



## CJF WELCOMES THE MELODONS



The first Collegiate Jazz Festival five years ago inaugurated a tradition that is continued again this year. Our special guests, the Melodons from Notre Dame High School in Niles, Illinois, are making their fifth visit to CJF to treat us to their hard-driving, swinging jazz sound.

The story of the Melodons is quite unique and very important to the stage band movement.....

The Notre Dame High School Jazz Lab and the Melodons were organized in 1956 in order to provide the students with an opportunity of studying and performing contemporary American music along with the classical works studied in other musical organizations in the school. The head of the music department, the Rev. George Wiskirchen, C.S.C., guides over forty students in this extensive, extra-curricular activity. In the Jazz Lab the students not only advance their abilities on their instruments, but also study theory and compose and arrange music. This writing ability and theory background isn't used only in the Jazz Lab; over 50% of the music used by their marching band this past year was arranged by the students.

Father Wiskirchen's own accomplishments in the field of jazz establish him as a leading authority on the stage band musician and stage band movement. He pioneered this movement in high schools in Chicago. His book, "Developmental

Techniques for the High School Dance Band Musician," published by Berklee Press in Boston, is used as a textbook in the field. He has published articles on stage band techniques in several noted music magazines. He holds a master's degree in music from Northwestern University, and is director of the NU Jazz Workshop. He has served as a contest judge and clinician throughout the Midwest and lately in Florida and Texas. He also writes a regular column for *Down Beat* called "Jazz on Campus".

In the past the Melodons have brought much recognition to themselves and their school. They have appeared twice on concert programs in Chicago's McCormick Place Theater with such professionals as Woody Herman, Stan Kenton, Ahmad Jamal, Anita O'Day, and Art VanDamme. They have played concerts and given clinics throughout Illinois and in Milwaukee. They have appeared on live television in both Chicago and Milwaukee and on Don McNeill's *Breakfast Club* over radio. For the past four years they have won a first place award at the Chicagoland Stage Band Festival and last year won the new "Best of Show" award. They also won this award at the Milwaukee Festival. Each year the finale of their work is the "Jazz Panorama", their own concert, and also a long-playing high fidelity record.

Notre Dame is again proud to welcome Father Wiskirchen and his award-winning Melodons to CJF -- 1964!

--Paul J. Schlaver

THE THOMIST TINGED CONFESSIONS  
OF A CJF PARTICIPANT

BY

REV. GEORGE WISKIRCHEN, C.S.C.

I have now had the extreme good fortune of participating in CJF for five years. This year, however, is the first time that 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.

"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 movie-sated student 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 on by an imitation of their fellow? Is it to provide an arena in which the whole ebb and flow of jazz will be changed?

I don't feel that any of these have provided the per se teleology for CJF in the past or in the present. They all, however, do fit per accidens into the picture and do provide some secondary goals for the festival.

It is certainly good to win more converts to jazz by presenting it in a palatable, competitive setting. An audience can certainly inspire the performers. Certain musicians have in the past because of exposure to CJF gone on to professional careers. We can learn much from what our peers are doing, but, let's face it, there are many better exemplars elsewhere. Maybe someday CJF will be in a position to work an influence on the professional jazz field, but I don't think the time is yet ripe for a Lady Gaga to come galloping out of the ND Fieldhouse completely reattired in a new and shining raiment to startle and completely change the ways of life of the practicing professional. Jazz education in most colleges is still too haphazard to be achieving its optimum impact.

What then should be the final cause of CJF? It can and should provide a stimulating outlet and incentive for college jazz groups in an appreciative and competitive setting. It can and should be a place where groups are showcased and where they can compare themselves to what is happening on campuses elsewhere to avoid the petty provincialism that is so readily manifested on many campuses. It can and should provide a place where 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. I feel it 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. "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--that of originality vs. musicality; 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?

There is a problem posed by the desire for originality. Where should the line be drawn between the desire for originality and the ability of the students? When is it better, or is it better, to present an original product of admitted musical inferiority or to reduplicate a product of much higher musicality? This is an extremely difficult aesthetic judgment to make.

The judges are faced with a similar problem when it comes to choosing the best band, combo, soloists, etc. Where to draw the balance line between originality and a better musical performance of older materials? How do you compare a big band with its ensemble and a combo where the weight of criticism is carried by the soloists? How can the judges establish a continuity of tradition that will best foster a growth in CJF and the fulfillment of its purposes?

How much should a director aim his program at the audience? Does not the audience frequently equate brilliance, heat and fury with a good musical performance and at other times demand that the judges request a respectful attention for some of the more intellectual participants? Does the sometimes blasé or hippy attitude of the audience really help CJF to achieve its purpose? How much does the audience reaction effect the judges and their decisions?

I must confess that I have not yet arrived at a firm answer to all of these questions. CJF will continue and each year it should perceive its goal more clearly. Each year it should approach its goal more closely. Each year it should improve and assume more and more its rightful place in the professional and educational world of jazz.



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## COMBOS



THE DAVID LEWITZ QUARTET AND  
SHEILAH 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 they will appear over radio and television on campus.

### THE JAZZ INTERPRETERS

An entree at the New York Worlds Fair, the group has had expensive experience. They play at the Olde East Inn Jazz Club on Sundays and are frequently booked at the Chicago Music Hall. From Chicago's Crane Jr. College, they have played at several colleges around Chicago and numerous hotels.

### THE BELCASTRO 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 at the Phi Mu Alpha Sinfonia Jazz Concerts at WVU. They have appeared throughout West Virginia and at Pittsburgh's top jazz spot, Crawford Grill #2.



### 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.



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 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 Stan Kenton Clinics at Indiana University last year. They recently appeared at Birdland in New York.

### PEABODY JAZZ QUINTET

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 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 Bards have also performed in Jazz Concerts on the University Campus.







#### 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 some of them have participated in previous CJF's with the Big Band from Indiana U.

#### 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 Septet.



#### 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.

## COMBOS



#### THE BILLY HARPER SEXTET

A newly formed combo, but contain 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.

#### 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.

#### 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.

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.



#### DAVE LARSON QUINTET



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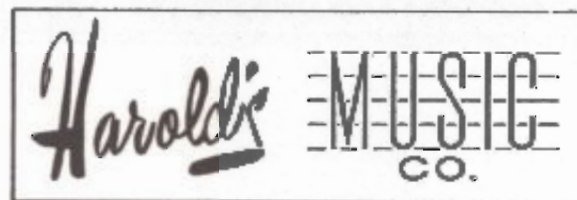
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**ADJUDICATION SHEET**

Order of appearance \_\_\_\_\_

Class \_\_\_\_\_

No. of playing musicians \_\_\_\_\_

Director \_\_\_\_\_

Name of Band \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

Selections (1) \_\_\_\_\_ (3) \_\_\_\_\_

(2) \_\_\_\_\_ (4) \_\_\_\_\_

(Judges check evaluation of entire performance. Number one is highest)

Standards	1	2	3	4	5	General Remarks
BLEND (Quality of ensemble sound or tone)						
INTONATION (Instruments in tune with each other)						
BALANCE (Balanced dynamic levels of individual instruments and sections)						
RHYTHM (Does band maintain accurate rhythmic pulsation?)						
PRECISION (Do sections and band play together precisely?)						
DYNAMICS (Does band make most of dynamic contrasts & shadings?)						
INTERPRETATION (Phrasing of the music in proper style)						
ARRANGEMENTS (Are they well suited to band capabilities?)						
PRESENTATION (Does band communicate well with & to an audience?)						
Total Points	(9-15, Div. I; 16-27, Div. II; 28-45, Div. III)					

This judging sheet is used as a basic guide in the determination of the relative qualities of the competing groups, and thus serves as the foundation for the selection of the finalists in each category.

Comments on individual musicians: \_\_\_\_\_

Suggestions for improvement of band's performance: \_\_\_\_\_

Rating: \_\_\_\_\_

Division (I, II, or III) \_\_\_\_\_

Place standing (optional) \_\_\_\_\_

Name of Festival/Clinic \_\_\_\_\_

Judge's Signature \_\_\_\_\_

Prepared by Berklee School of Music, Boston, Mass. in association with National Educational Services, Inc.  
621 Hinman Ave., Evanston, Illinois



## CJF PROGRESSES

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.

Originally planned for 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 1959.

Selmer Instrument Company took care of all individual awards that first year, and since then has been aided by Conn, Getzen, Ludwig, Zildjian, Kay, Harmony, Berklee School of Music, just to name of few.

Judges for CJF '59 were Art VanDamme, Charles Suber, and Frank Holzfiend, then owner of Chicago's Blue Note. 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 insignia.

CJF '60 obtained its second "regular" judge in Robert Share, the administrator of Berklee School of Music. Stan Kenton, Frank Holzfiend, Charles Suber, and Mr. Share judged the groups entered that year in the CJF, now a two-day session. The groups were separated into Combos and Big Bands, with Dot'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 reknown, 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 Mancini, Quincy Jones, Don DeMichael, Robert Share, and Charles Suber to the Bob James 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 join with such men of jazz as Leonard Feather, Manny Albam, and Terry Gibbs in selection of winners. The Best Big Band honor went to the Denver University Stage Band. The Bob Pozar Trio of the University of Michigan won the Finest Jazz Group honors and prizes 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.



## PAST PARTICIPANTS IN CJF

Albright College

Amherst College

Ball State Teachers College

Bard College

Catholic University

Crane Jr. College

Central Michigan University

Columbia University

Dartmouth College

Denver University

DePaul University

DePaul University

Duquesne University

Fairmont State College

Franklin Marshall College

Henderson State Teachers College

Illinois Institute of Technology

Indiana University

Iowa State University

Kansas University

Marquette University

Miami University of Ohio

Michigan State University

New Mexico State University

New York City College of Music

North Texas State University

Northwest Missouri State College

Northwestern University

Oberlin College

Ohio State University

Peabody Conservatory of Music

Purdue University

Queen's College

Randolph-Macon College

Ripon College

Roosevelt University

Sam Houston State Teachers College

Southern Illinois University

St. John's University

State University of Iowa

State University of New York

University of Cincinnati

University of Dayton

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University of Nebraska

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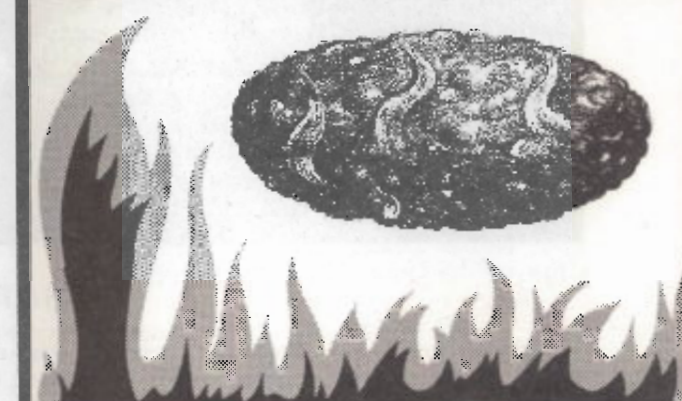
United States Air Force Academy

Wayne State University

West Virginia University

Wright Jr. College

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

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