Collegiate Jazz Festival 1966

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COLLEGIATE JAZZ FESTIVAL
MARCH 25 & 26
UNIVERSITY OF NOTRE DAME

JUDGES
Don DeMicheal
Quincy Jones
Robert Share
Charles Suber
Billy Taylor
Welcome to the eighth annual Collegiate Jazz Festival, the showplace of college jazz in America. The nineteen groups that you will see and hear in competition this week-end 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 College Jazz Festival for 1966.

Teaching college jazz and stage band techniques has brought student musicians to be keenly aware of the traditions, trends and techniques in music as to better create and develop their own ideas. This sharp creative awareness on the part of the college jazz musicians is easily seen in the success and recognition given the participants of the Notre Dame Collegiate Jazz Festival.

It is only with the gracious guidance of the National Educational Services and the Berklee School of Music and the cooperation of DOWN BEAT Magazine, Associated Booking Corporation, National Stage Band Camps, and the instrumental companies of Getzen, C.G. Conn, Armet, Britz, B. Zildjian and Selmer that CJF can present this two-day festival. We thank all these organizations as well as all those whose patronage is mentioned by their donations and support.

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

Off-Though Whims & Fancies
Ere Judgement is Wrought
by Charles Suber, Mother Judge

The menances have been fulfilled. Colleps is scared - it is still warm and (overwrought). My pine is lighted - more pleasant for it's bluer comfort. The local judge (to my right) has been fed, with programs, adjudications, lecture, newly pointed pencils (with carbon), and music scores. The nice committeemen on my left again vitiates me that I have but to listen, and he will run anywhere - fetch anything.

It is pleasant. It is familiar. It will be using one cloudshower, but now in the beginning all of sight.

The first bass always comes as a surprise. The auditories are not really bad, but it takes some vocal and mechanical adjustment. Our concert speeds to central points. I now suggest my attention to the memory of my favorite Huron Indians, ATTENTION-LAG. My attention is chafing to be away. Quickly, usually before the end of the first number, the adjustments are made, and I am rapturously wearing the midst of my favorite Huron Indians.

I am eagerly awaiting the onset of my favorite festivals. ATTENTION-LAG. My attention can be called back from "out there" to the Here and Now. Later on we will do the dissection...and enjoy.

JAZZ AND AMERICAN MUSIC
by Robert Shone

One of the major problems besetting jazz in this acentric tag of doubtful origin that unsensually attempts to describe a variety of musical styles in a constantly evolving idiom.

In scarcely more than a century, we have already managed to garner dozens of stylistic periods, including: Ragtime, Dixieland, Swing, Bop, East Coast, West Coast, Third Stream, Avante-garde, etc., etc. To the uninformed and/or uneducated listener, however, it's all "jazz", a term that makes it easy to distinguish from any kind of music from the "classical" or "serious" music that evolved in Europe prior to and during the early part of the Twentieth Century.

It stands evident that musicologists of the future, after having a broad look at the development of music in the Western Hemisphere, will define several general categories which might supply the needed classification. Although all American music cannot be called "jazz", all of the evolving styles of jazz are a part of the growth and development of American Music. The developmental pattern of American Music may follow the same path as American itself, i.e., the continuous infusion and absorption of European and other international influences and cultures, culminating in an end result that could only be brought about by the sociological climate in this country.

Educators and others unwilling to accept the validity of your music recognize the value, importance, and permanence of American Music, and it is impossible to accept the concept of a style of music indigenous to America, without recognizing that jazz is an inherent part of it.

This professional musician or music educator, if he is to fulfill his responsibilities, must accept, understand and, in some manner, participate in the development of the "Jazzic", "Jazzified" music of our time and our society...American Music.
PANEL OF JUDGES

BILLY TAYLOR

Jazz Pianist Taylor is a judge at the Collegiate Jazz Festival for the first time this year. A graduate of Virginia State College, Mr. Taylor is a musician and writer. He has worked as a sideman for Dizzy Gillespie, Coleman Hawkins and Roy Eldridge. In 1953 he won Down Beat Magazine’s Jazz Critics’ Poll as a new star on Jazz Piano. He has written articles for Esquire Magazine, The Saturday Review and Down Beat Magazine. Mr. Taylor is also a member of the Advisory Committee for Jazz for Lincoln Center in New York City. Mr. Taylor has been a disc jockey with Radio Station WNEW in New York City, and is now connected with a new all-jazz station there. The Billy Taylor Trio is currently working at the Hickory House in New York City.

QUINCY JONES

Quincy Jones is a man of many talents. Only one of these is apparent when he composes such brilliant sound tracks as: “Papabroke,” “Wiggle,” and “The Silver Thread”; all were contestees for Academy Award nomination. He recently completed his first scores for televisions: “Hey, Landlord”, a Sheldon Leonard production scheduled for NBC-TV next season; and “Jigsaw”, a film. Mr. Jones currently writes a syndicated column on radio. Between his composing chores, these past few months Mr. Jones has been arranging for Frank Sinatra and conducting Count Basie’s Band in connection with Mr. Sinatra’s performances. Quincy Jones was a CJF judge in 1962, also.

DON DEMICHEAL

Mr. Demicheal is the Editor- in-Chief of Down Beat Magazine and manages to find extra time to be a musician, Jazz teacher, critic, announcer and contest judge. He has been a musician since 1944, a drummer and -thanos, since 1950 he led his own groups in Louisville, Kentucky. He is co-author, with Alan Dawson, of the Manual for Modern Drummers (Berklee Press). He joined the Down Beat staff in 1950, moving to Chicago. Jazz Appreciation was the title of the course he taught at Columbia College in Chicago in 1961 and 1963. He was assistant producer of the Down Beat Jazz Festival held last year in Chicago. A long-time friend of CJF, Mr. Demicheal served as a judge some years, as... in 1962.

ROBERT SHARE

Mr. Share is Administrator of the Berklee School of Music in Boston, Massachusetts. 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. Berklee School of Music has been one of CJF’s biggest supporters, annually donating several scholarships as prizes to the outstanding musicians. Many past participants of CJF are proud alumni of Berklee. Mr. Share has served as a judge at several previous festivals here, and has consistently demonstrated his interest in the young jazzman and in the expansion of jazz curricula.

CHARLES SUBER

Chairman of the Judges since the Collegiate Jazz Festival’s inception eight 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 Down Beat Magazine in the 1950’s, he was frequently influential in encouraging the spread of school jazz, and was an originator of the single band movement. Mr. Suber presently serves as President of the National Educational Services of Libertyville, Illinois, and continues to be a major supporter of collegiate jazz activities.
BIG BANDS

INDIANA UNIVERSITY JAZZ ENSEMBLE II
Because of an increasing interest in jazz on the Indiana University campus, The I.U. Jazz Ensemble II has attained a level of performance approaching that of the prize-winning (CJF 1965, 1st Place) Jazz Ensemble I. Most of the members are sophomores or juniors at the University, and many are majoring in fields other than music but enjoy participating in the ensemble as a musical outlet. Their concerts are programmed to contrast basic jazz styles with recent avant-garde developments. Tom Wirtel, the director, graduated from North Texas State University. He won the Best Trumpet Soloist award at CJF when he was playing with N.T.S. in 1960.

FOOTHILL COLLEGE STAGE BAND
Foothill College is a two-year community college located in the southern section of the San Francisco Bay area. The members of the Stage Band are in the day-college and all are in either the Concert Band or Symphonic Wind Ensemble. All are freshmen and sophomores and two are music majors. The band, in three years old and has performed frequently for Music Educators' conferences and clinics. Louis Bellson was the featured soloist at their Jazz Concert last year. The band was the second college band to the stage to present a concert of the Neophonic Jazz of Stan Kenton, with Kenton conducting.

THE TECHTONIANS
The Massachusetts Institute of Technology Concert Jazz Band was organized nearly half a century ago. Known primarily as a dance band, the Techtonians has made great progress in building up its reputation in the concert jazz field since its 1963 reorganization under the leadership of Herb Pomeroy of the Berklee School of Music. A fall and spring concerts make up the band's formal program. The members are all scientists and engineers for there is no school of music at M.I.T. The trip to CJF is the longest undertaken in the band's history.

UNIVERSITY OF ILLINOIS JAZZ BAND
Winning big band at CJF 1964 and finalist last year, the Illinois Jazz Band is making their third appearance at Notre Dame. The jazz program is now in its 6th year of official sponsorship. This is the first of three bands which, along with various combos, play jazz concerts at the Illini Union and the School of Music as well as at various schools in the State. The first band is led by Prof. John Gorrey, violinist of the Carten String Quartet. It is expected that the jazz bands will soon be offered for credit in the School of Music, along with a new course in "Composing for the Jazz Band".

OUACHITA BAPTIST UNIVERSITY LAB BAND
This 15-member band is a definite part of the Music Department at Ouachita Baptist University in Arkadelphia, Arkansas. The members are selected by audition and are members of the University Concert Band. The group functions only as a lab band for the purpose of reading student compositions and arrangements, in its tours rehearse a week. The Lab Band also presents various concerts and guest appearances at jazz festivals in the local area.
CASE INSTITUTE STAGE BAND
This group was formed in December 1962 under the direction of Albert Blaser, Director of Instrumental Music. It is made up entirely of engineering-science majors and is supported by the Humanities Department and Case Student Senate. Last year the band gave two clinic/concerts with Doc Severinsen and Buddy DeFranco as well as concerts at other colleges in Ohio and Pennsylvania. This year the band has been given the unusual opportunity of working with Prof. Donald Erb, Guggenheim-Composer-in-Residence, which has resulted in the premiere of his "Concert Piece for Alto-Sax and Stage Band" at CJF 1966.

UNIVERSITY OF IOWA JAZZ LAB ENSEMBLE
The jazz program has been underway for one and a half years at Iowa, and there are currently two regular jazz groups performing: the Jazz Lab and The University Stage Band. The Jazz Lab performs annually at the University's high school band clinic, and presents several other concerts on campus during the year. It's members, musicians who already have some background in jazz, rehearse weekly but receive no University credit for their participation.

THE CRITERIONS
The West Chester State big band has appeared in the Villanova Festival four times, winning the "Best Big Band" and "Best Jazz Group" trophies last year. This is the second appearance for them at the Collegiate Jazz Festival here at Notre Dame. They have also appeared on television three times within the past year. The band is under the direction and leadership of Jim Sullivan.

THE LETTERMEN
The Notre Dame Lettermen is a student-owned jazz and dance orchestra which has been in continuous existence on the Notre Dame campus since 1952. Mike Turner and Larry Dwyer lead the group this year, and contribute toward an individual sound for the group by writing and arranging much of the material. Mr. C. A. "Bud" Doty, a Stan Kenton alumnus, has been rehearsing the group since September. The Lettermen play for several local dances throughout the academic year and give a major concert in the Spring. This year the Jazz Concert was held on February 5th at Saint Mary's College.

BIG BANDS
AFTERNOON SESSION
FRIDAY, MARCH 25th, 1:30 P.M.
Dick Riley, Master of Ceremonies

1:30 QUACERTA BAPTIST UNIVERSITY LAB BAND, Arkadelphia, Arkansas.
Tenor Sax: Rudy Galloway, Larry Adickes. Baritone Sax: Dean Evans.
Trombone: Doyle Combs, Ronnie Lewis, Richard Rose, Bass Trombone:

1:55 KANSAS UNIVERSITY JAZZ QUINTET, Lawrence, Kansas.

2:30 NOTRE DAME JAZZ SEXTET, Notre Dame, Indiana.
Personnel: Leader, Trombone: Larry Dwyer. Alto: Bill Hard. Tenor: Mike

INTERMISSION

2:45 THE CRITERION, West Chester State College, Pennsylvania.
Byrne, Tim Jorgensen, Dave Lipps. Trombone: Tim Levendus, Ed
Adams, Tim Jorgensen, Gary Gillespie. Trumpets: Bill McCready, Joel White,

3:00 JAZZ QUINTETTE, Roosevelt University, Chicago, Illinois.
Handy.

3:20 ROOSEVELT UNIVERSITY JAZZ LAB BAND, Chicago, Illinois.
Personnel: Leader: S. Lane Emery. Alto Sax: Kenneth Bender, Robert Eng.
Tenor Sax: Richard Rudolph, Robert May, Baritone Sax: Alvin Unkertzer.
Trumpet: Bill Lilly, Steven Galloway, Todd McNamara. Bass Trombone:
Handy

Steinway Grand Piano furnished through courtesy of Lyon & Healy, Chicago, Illinois.
EVENING SESSION
FRIDAY, MARCH 25th, 7:30 P.M.

Reagan Burkeholder, Master of Ceremonies

1:30 THE LETTERMEN, University of Notre Dame, Notre Dame, Indiana.
Personnel: Leader: Mike P. sunrise and trombone: Larry Dwyer.
Trumpet: Mike Landry, Gabe Santarelli, Jim Atkinson, Frank Clinesight.

1:55 WEST CHICAGO STATE JAZZ QUINTET, West Chester, Pennsylvania.

2:20 JOHN GILMORE TRIO, Indiana University, Bloomington, Indiana.

INTERMISSION

2:55 FOOHILL COLLEGE STAGE BAND, Los Aliso Hills, California.

3:25 THE TECHNONS, Massachusetts Institute of Technology, Cambridge, Massachusetts.

4:55 ANNOUNCEMENT OF FINALIST GROUPS BY JUDGES.
---FINALS---
EVENING SESSION
SATURDAY, MARCH 26th, 7:30 P.M.

DICK DARKO

A 1965 graduate of the University of Notre Dame in pre-law, Mr. Darko is no new face on the Collegiate Jazz Festival scene. For CJF '64 & '65, he was Judge Chairman on the Festival Committee, and was Master of Ceremonies at a session during each festival. For the last three years at Notre Dame, Mr. Darko broadcasted a jazz show over the Student Radio Station WSNR. He now attends Indiana University Law School.

7:30  FINALIST BIG BAND
7:55  FINALIST COMBO
8:20  FINALIST BIG BAND

INTERMISSION
9:00  FINALIST COMBO
9:25  FINALIST COMBO
9:50  FINALIST BIG BAND
10:15  JUDGES TABULATION AND PRESENTATION OF AWARDS

---PRIZES AND AWARDS---
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C'J F WELCOMES THE MELODONS

On Saturday, February 5th, the Melodons of Notre Dame High School once again swept the field at the 7th Annual Chicagoland Stage Band Festival held at Oak Lawn High School.

The 20-piece Jazz Band of Notre Dame High School won the "Best of Show" award in the AA competition at this contest, which is the largest one-day stage band festival in the country. Forty-six high school bands from Chicago area participated.

A news item such as this is familiar reading to the many followers of our special guest band at CJF for the seventh consecutive year...The Melodons. Only once in the seven years of the Chicagoland Stage Band Festival have they failed to win the "Best of Show" trophy.

The Melodons are the top-performing group in the Jazz Lab at the high school and amply demonstrate the extensive jazz program there. For ten years their director, the Rev. George Wiskirchen, C.S.C., has been developing the Jazz Lab and the Melodons to give the music students an opportunity to study and perform contemporary American music along with classical works studied in other musical organizations of the school.

Father Wiskirchen guides over forty students in this extensive extra-curricular activity, which gives them an opportunity to study and perform jazz arrangements, dance arrangements and show music. In the Jazz Lab the students not only advance their abilities on their instruments, but also study theory and compose and arrange music.

Father Wiskirchen is Director of Instrumental Music at Notre Dame High School and has been recently honored by The School Musician Magazine as one of the ten outstanding band directors in the country for 1966. He is recognized as one of the leading authorities in the country in stage band work. In this area, he has been a member of the summer faculty at the Eastman School of Music, Rochester, N. Y.; directed the Northwestern University Jazz Workshop, 1963-1965; and has written three books about stage band development. He regularly writes two columns for Down Beat Magazine and lectures at colleges and universities throughout the country.

The Melodons, a big band that combines the "easy-swing feeling" of the Count Basie Band and the brass sound of the Stan Kenton Band, have consistently won the praise of the judges here at CJF:

Manny Albam, composer, said: "Great spirit... Big high school band in the country."

Gary McFarland, composer and band leader, said: "Crazy band... superbly rehearsed."

Henry Mancini, composer, said: "Without a doubt the finest group of its age I have ever heard."

Last August the Melodons performed two sets at the Down Beat Jazz Festival at Soldier Field in Chicago. On this occasion they received praise from Gary McFarland, William Data and Father O'Connor. They were also publicly acclaimed by George Wein, festival producer, as the finest high school group he had ever heard.

The University of Notre Dame is again proud to welcome Father Wiskirchen and the award-winning Melodons to CJF 1966.

--- Paul J. Schiver

COMBOS

BRUCE CAMERON QUINTET

This group was organized as a quintet in 1963. The group has given two successful concerts on its own campus, Bucknell University, and at Lycoming College, Bloomsburg State College and others. It won the Mansfield Jazz Festival in 1964 and was in the Villanova Festival and Lycoming Festival last year, winning second overall prize at the latter. This year it made the finals at Villanova. Bass player Rich Levine was named best rhythm man at the festival.

JAZZ QUINTETTE

This combo is representing Roosevelt University in Chicago. The group has appeared with the big band from Roosevelt to a University concert last November, at the University President's annual dinner, and in the annual Spring Concert two months ago. Both groups will be featured in an hour telecast on WFLD (new UHF channel 32) in April, and a full concert at Carthage College, Kenosha, Wisconsin, this Spring.

JOHN GILMORE TRIO

The members of the trio have been the rhythm section of the Indiana University Jazz Ensemble II (also performing this year at CJF) for the past two years. This year is the first time they have worked together as a trio.
UNIVERSITY OF ILLINOIS JAZZ QUINTET

This group, one of the various combos at the University of Illinois, came into existence partly as the result of the increased use of two basses in the big band. Al Goldman, piano man in the big band, is also a first-rate bass man and now plays the bass in both bands, along with Ed Naizuki, a bass major and soloist in the big band. Ernie Bastin, trumpet and flugelhorn, and Morgan Powell, trombone, graduated from North Texas State and are now doctoral students. Bill Parsons, the drummer, was the drummer of the big band for some years and is now a teaching assistant in the School of Music.

WEST CHESTER STATE JAZZ QUINTET

This group was formed last September and consists of five men from the big band of West Chester State, also performing at CJF 1966. For the Quintet’s short existence it has quickly gained recognition in college jazz. A few weeks ago the group won the “Best Combo” trophy at the Villanova Jazz Festival.

THE JAZZ SPOKESMEN

From Penn State University, this quintet has been together for almost three years and has played extensively in the Penn State area. Within the past year the group has performed at several colleges in the State, including concerts at Chatham College in Pittsburgh and the Altoona Campus of Penn State. The Spokesmen also participated in the Villanova Jazz Festival and the Lycoming College Music Festival. The group is sponsored by The Penn State Jazz Club, a student organization designed to promote jazz on the Penn State Campus.

NOTRE DAME JAZZ SEXTET

The Sextet is composed of the soloists and rhythm sections of the Notre Dame Lettermen. This is the first year the combo from Notre Dame has been a sextet; in the past, the group has been a trio of quartets. Larry Dwyer, a member of the N.D. Jazz Quartet of the last two years, leads the new combo. The group’s only major performance was at the Saint Mary’s College Winter Jazz Concert. The big band, The Lettermen, also performed at this concert.

KANSAS UNIVERSITY JAZZ QUINTET

This group is newly-formed from the soloists and rhythm section of the Kansas U. Kicks Band. The 18-piece big band was formed in 1964 to promote big band jazz. Both groups are entirely student-run and organized. The big band won the Oread Jazz Festival in 1965. This combo, the only Kansas University group performing at CJF 1966, is led by Jim Romano, piano player, and the business manager is Rod Staker.

ED SHEFTEL COMBO

This combo is another newly-formed group. They have made no major appearances as yet. All of the members play in the Northwestern University Jazz Workshop Band. Ed Sheftel, the leader of the five-piece group, led a combo at CJF 1965 also. The combo contains a Trumpet, Piano, Bass, Drums and something new in combos—the Flute and Recorder. The numbers they perform are “based on emotions”.

COMBOS
1966 CJF COMMITTEE

Chairmen

Front Row, left to right: Paul Schlaver, Program; Tony Andrea, Co-Chairman; Tony Rivizzigno, Co-Chairman; Tim Broadway, Secretary.

Back Row, left to right: Dick Riley, Judges; Charlie Neubauer, Secretary; Tom Means and Bob Gardner; Production; Dave McSorley, University Bob Kraner; Publicity; John Slone, Assistant Director; Mel Backmeier, Ticketing; and (not pictured) Earl Catron, Applications.

Committeemen

Ed Tobin
Mike Leonard
Augusto Villalon
Bill O'Donnell
Andy Reardon
Dave McSorley
Bob Gardner
Andy Reardon
Basch
Mary Pat Sussex
Don McBride
Bill Harrigan
Al Alter

EAT-OUT AT TONIGHT!

For Jazz Fans

This Program was designed and edited by:
Paul J. Schlaver

ARCHIVES OF THE UNIVERSITY OF NOTRE DAME