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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



Tony Andrea  
CO-CHAIRMAN

# WELCOME TO CJF '66



Tony Rivizzigno  
CO-CHAIRMAN

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 so to better create and develop their own new 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 instrument companies of Getzen, Olds, Gibson, Artley, Gretsch, Conn, 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 as 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 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".

## Oft-Thought Whims & Fancies

### Ere Judgement is Wrought

by Charles Suber, Mother Judge

The amenities have been satisfied. Coffee is served — it is still warm (and over-sweet). My pipe is lighted — more pleasurable for it's illegal comfort. The real judges (to my right) have been fed. Provided with programs, adjudication sheets, newly-pointed pencils (with erasers), and music scores. The nice committeeman on my left again assures me that I have but to beckon, and he will run anywhere — fetch anything.

It is pleasant. It is familiar. It will be tiring and exhausting, but now is the beginning all over again.

The first bars always come as a surprise. The acoustics are not really bad, but it takes some aural and mechanical adjustment. Our runner speeds to Central Congro, with our suggestions on how to: (un)muffle the drums, which way to face the piano, and how high the bass mike should be (and will someone please trip over the guitar amp cord?). Ah, that's better.

Quickly, usually before the end of the first number, the adjustments have been made, and I am eagerly awaiting the onset of my favorite festival syndrome...ATTENTION-LAG. My attention is mustered and ready to wander; it has been briefed on instrumentation, charts and personnel. I have sounded to myself a private, distorted concert "A". I am tuned, resigned and librettoed. My attention is chafing to be away.

I make some illegible scrawls about overall sound, dynamic balance, and other first impressions. And now...I'm ready to go. No place special — whatever comes to eye and mind: There is rafter-counting, cough and cougher analysis, remember-the-name, remember-the-tune, core'd evaluation, (obviously, this list is not made with any priority), chin-rubbing, etc. There is an art to this ATTENTION-LAG. The trick is to achieve a kind of sightless stare without losing contact.

The objective? The objective is to remain in limbo until summoned by a sufficiently valid musical cry from the contestants' place of truth. My attention can be infiltrated and brought somewhat into locus (sic) by some sly, slything, melodic line; or by something pretty; by something blue (or, even by something borrowed, if true-blue). I can be called back from "out there" to watch (like a sidewalk leader) something being built; from one voicing to another, from one instrument to another, from one idea to another. I admit that I have to look away when precariously-laid blocks begin to totter. I rarely stay to hear the actual crash — the anticipation is bad enough.

But all the time, even when there remains but one half of rafters to count, I am waiting for the

call, the shout, for that sudden, exciting, always recognizable cry: "HEY, LISTEN TO ME. I'VE GOT IT!". And for that moment he does have it; and, for as many moments as his lobbies can sustain him, he has it. And he has me. Attention is happily given. I want to listen, pay heed and my respects. Judge looks to judge with smiles of shared appraisal. Not that it is time for points or prizes. Just the acknowledgement that this young musician is saying something important — here and now. Later on we will do the dissection... find the bits and pieces of his roots and suggest the dues he still owes and must pay. For now, it is best that we sit and listen, keep time on two & four...and enjoy.

## JAZZ AND AMERICAN MUSIC

by Robert Shore

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

In scarcely more than half a century, we have already managed to categorize dozens of stylistic periods, including Ragtime, Dixieland, Swing, Bop, East Coast, West Coast, Third Stream, Avante-garde, etc., etc. To the uninvolved and/or uneducated listener, however, it's all "jazz", a term that makes it easy to distinguish this 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 seems evident that musicologists of the future, after taking a broad look at the development of music in the Western Hemisphere, will define two general categories which might simply be called European Music and American Music.

Although not all American Music can 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 well follow the same pattern as America 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 jazz must recognize the existence, 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.

The professional musician or music educator, if he is to fulfill his responsibility, must accept, understand and, in some manner, participate in the development of the "serious", "classical" 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: "Pawnbroker", "Mirage" and "The Silver Thread"...all were contenders for Academy Award nomination. He recently completed his first scores for television: "Hey, Landlord", a Sheldon Leonard production scheduled for NBC-TV next season; and "Jigsaw", (a pilot). Mr. Jones currently writes a syndicated column on entertainment in over 50 newspapers throughout the United States. In 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 vibraharpist. From 1950-1960 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 once before...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 constantly 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 stage 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.

## 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.



## 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 ten are music majors. The band is 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 in the nation to present a concert of the Neophonic Jazz of Stan Kenton, with Kenton conducting.



## OUACHITA BAPTIST UNIVERSITY LAB BAND

This 18-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 three rehearsals a week. The Lab Band also presents various concerts and guest appearances at jazz festivals in the local area.



## 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 Garvey, violist of the Walden 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".





### 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. Its members, musicians who already have some background in jazz, rehearse weekly but receive no University credit for their participation.

### 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.



### THE CRITERIONS

The West Chester State big band has appeared at 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.

### ROOSEVELT UNIVERSITY JAZZ LAB BAND

The twenty musicians in the Lab Band are part of the formal jazz program at the Chicago Musical College of Roosevelt University. Assistant Professor S. Lane Emery is the director, and conducts one of the few courses in jazz in this country that is offered for credit. The band held their Annual Spring Concert two weeks ago and are looking forward to performing in an hour telecast on WFLD (new UHF channel 32) in April, and a full concert at Carthage College at Kenosha, Wis., this spring.



### 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 Turre 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



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# AFTERNOON SESSION

## FRIDAY, MARCH 25th, 1:30 P.M.

Dick Riley, Master of Ceremonies

- 1:30 OUACHITA BAPTIST UNIVERSITY LAB BAND, Arkadelphia, Arkansas.  
Personnel: Leader, Marvin A. Lawson. Alto Sax: Clark Crays, Bob Bray.  
Tenor Sax: Rudy Gallegly, Larry Aldrich. Baritone Sax: Dean Evans.  
Trombone: Doyle Combs, Ronnie Lewis, Richard Rose. Bass Trombone:  
Al Wetherington. Trumpet: Bill Johnston, Jimmy Joyce, Buddy Barnett,  
Wayne Nicholson, John Hilliard. Piano: Bob Braswell. Bass: Rudy Vardaman.  
Drums: John Maddox. Percussion: Bob Adams.
- 1:55 KANSAS UNIVERSITY JAZZ QUINTET, Lawrence, Kansas.  
Personnel: Leader, Piano: Jim Bowman. Drums: Dick Pratt, Bass: Larry  
Hanna. Tenor: Chuck Berg. Trumpet: Lee Barnett
- 2:20 NOTRE DAME JAZZ SEXTET, Notre Dame, Indiana.  
Personnel: Leader, Trombone: Larry Dwyer. Alto: Bill Hurd. Tenor: Mike  
Turre. Drums: Kevin Doherty. Guitar: Paul Leavis. Bass: Jim Szabo.

### INTERMISSION

- 2:55 THE CRITERIONS, West Chester State College - Pennsylvania.  
Personnel: Leader, Piano: Jim Sullivan. Saxophone: George Ritter, Charlie  
Blum, Lou Mouro, Bob Joseph, Dave Lapp. Trombone: Jim Levendis, Ed  
Byrne, Jim Soete, Gary Gillespie. Trumpet: Bill McCauley, Joel White,  
Jan Betz, Jeff Stout. Drums: Gary Gauger. Bass: Frank Zubach.
- 3:20 JAZZ QUINTETTE, Roosevelt University, Chicago, Illinois.  
Personnel: Leader, Trumpet: Oscar Brashear. Piano: Larry Luckowski.  
Drums: Jackie Cohn. Bass: Prentiss Pilot. Musette & Trumpet: Charles  
Handy.
- 3:45 ROOSEVELT UNIVERSITY JAZZ LAB BAND, Chicago, Illinois.  
Personnel: Leader: S. Lane Emery. Alto Sax: Kenneth Bender, Robert Knop.  
Tenor Sax: Richard Rudolph, Robert May. Baritone Sax: James Neiberger.  
Trombone: Ian Lilly, Steven Galloway, Tom McNamara. Bass Trombone:  
James Longo. Trumpet: Russell Iverson, Oscar Brashear, Charles Handy,  
Tim Galloway, Weldon Slater, Robert Griffin. Piano: Larry Luckowski.  
Bass: Prentiss Pilot. Guitar: Robert Grosel. Drums: Shelly Plotkin, Jackie  
Cohn.

Steinway Grand Piano furnished through courtesy of Lyon & Healy, Chicago, Illinois

PROGRAM

**EVENING SESSION****FRIDAY, MARCH 25th, 7:30 P.M.**

Reagan Burkeholder, Master of Ceremonies

- 7:30 **THE LETTERMEN**, University of Notre Dame, Notre Dame, Indiana.  
Personnel: Leader, Tenor: Mike Turre and Trombone: Larry Dwyer.  
Alto Sax: Bill Hurd, Bob McClelland. Tenor Sax: Tom Ierubino. Baritone Sax: Ron Doucette. Trombone: Rob Deichl, Walt Driscoll, Tom Schetter, Monty Cadmus. Trumpet: Mike Leary, Gene Santarelli, Jim Huson, Frank Clufanni, Chris Mardof. Piano: Jim Johnson. Guitar: Paul Leavis. Drums: Kevin Doherty. Bass: Jim Szabo.
- 7:55 **WEST CHESTER STATE JAZZ QUINTET**, West Chester, Pennsylvania.  
Personnel: Leader, Flugel Horn: Jeff Stout. Valve Trombone: Jim Levendis. Drums: Gary Gauger. Bass: Frank Zuback. Piano: Jim Sullivan.
- 8:20 **BRUCE CAMERON QUINTET**, Bucknell University, Lewisburg, Penn.  
Personnel: Leader, Flugel Horn and Trumpet: Bruce Cameron. Piano: Steve Robbins. Drums: Steve Solow. Bass: Rich Levine. Tenor Sax: Gordon Feis.

## INTERMISSION

- 9:05 **FOOTHILL COLLEGE STAGE BAND**, Los Altos Hills, California.  
Personnel: Leader: Dr. Herb Painoe. Alto Sax: Bruce Royston, Bob Borello. Tenor Sax: Brian Duran, Morry Goldstein. Baritone Sax: Dennis Van Scoy. Trombones: John Molln, Roger Wallace, Bob Erickson, Scott Gordon, John Doscher. Trumpet: Seward McCain, Carl Leach, Dave Murdoch, Bill Miller, John Railson. Guitar: Ed Corey. Bass: Chris Poehler. Drums: Joe Green, Rollin Olson.
- 9:30 **ED SHEFTEL COMBO**, Northwestern University, Evanston, Illinois.  
Personnel: Leader, Trumpet: Ed Sheftel. Piano: Paul Libman. String Bass: Dennis Gardino. Drums: Julie Coronado. Flute-Recorder: David Starr.
- 9:55 **CASE INSTITUTE STAGE BAND**, Cleveland, Ohio.  
Personnel: Leader: Albert Blaser. Alto Sax: Charles Barone, Robert Lawler. Tenor Sax: Howard Bloom, Bruce Goldberg. Baritone Sax: Don Buerk. Trombone: Jim Redmond, Bill Hampshire, Sam Reynolds, Jon Stafford. Trombone Tuba: Jerry York. Trumpet: Richard Mason, Richard Rasbach, John Atkinson, Ron Miller. Drums: Allen Guthrie. Bass: Garry Stein. Piano: Tom Dohnal. Vibes, Percussion: Stu Mindlin.
- 10:20 **THE MELODONS**, Notre Dame High School, Niles, Illinois.  
(Special Guest Band. See feature story on page 16).  
Personnel: Leader: Rev. George Wiskirchen, C. S. C. Saxophones: John Yonov, James Fesl, Gene Fodor, James Blanchard, Robert Feldman. Trumpets: Johnny Priola, James Meek, Vic LoVerde, Gregory Oehm, William Grubbe. Mellophonium: Michael Feehan. Trombones: Nick Talarico, Alan Sindelar, Ed Nieminski, Frank Petricca. Drums: Angelo Varias. Piano: James McNeely. Vibes: Mark Schuster. Guitar: Ron Levin. Bass: Cal Drake.

**AFTERNOON SESSION****SATURDAY, MARCH 26th, 1:30 P.M.**

John Ford, Master of Ceremonies

- 1:30 **UNIVERSITY OF ILLINOIS JAZZ BAND**, Urbana, Illinois.  
Personnel: Leader: John Garvey. Alto Sax: Bill Feldman, Hewie Smith. Tenor Sax: Franz Roehmann, Vins Johnson. Baritone Sax: Bob Huffington. Trombone: Morgan Powell, Dave Sporny, Jeff Williams. Trumpet: Ken Ferrantino, Ernie Bastin, Jerry Tessin. Flugel Horn: Don Owens, Tom Connely. Horn: Al Blatter. Baritone Horn: Paul Vanderghenst. Tuba: Mike Russell. Bass and Guitar: Mitch Hennee. Bass: Ed Maszuki, Al Goldman. Drums: Chuek Braugham.
- 1:55 **THE JAZZ SPOKESMEN**, Penn State University, State College, Penn.  
Personnel: Leader, Tenor Sax and Flute: Steven Gorn. Alto Sax: James Emminger. Piano: Arthur Goldstein. Bass: William Amateek. Drums: Kenneth Kuhn.
- 2:20 **JOHN GILMORE TRIO**, Indiana University, Bloomington, Indiana.  
Personnel: Leader, Piano: John Gilmore. Bass: Tom Reynolds. Drums: Jim Nelson.
- 2:45 **UNIVERSITY OF IOWA JAZZ LAB ENSEMBLE**, Iowa City, Iowa.  
Personnel: Leader: Thomas L. Davis. Alto Sax: Dave Sanborn. Tenor Sax: Dave Wright, Kent Cohea. Baritone Sax: Don Pederson. Flute: Rozaland Stenby, Ann Littleton. Trumpet and Flugel Horn: Paul Smoker. Trumpet: Frank Fishman, Tom Wilcox, Steve Miller, Wendal Logan. Trombone: John Smith, Paul McNally, Milton Jones. Trombone, Tuba: Robert Whaley. Piano: Dave Oehler. Bass: John Wilmoth. Drums: Ron Crocker.

## INTERMISSION

- 3:25 **THE TECTONIANS**, Massachusetts Institute of Technology, Cambridge, Mass.  
Personnel: Alto Sax: Gary Tripoli, Randy Warniers. Tenor Sax: Chuck Fee, Walt Shedd. Baritone Sax: Bill Ioup. Trombone: Jerry Abraham, Jim Beeson, Glen Reyer, Chuck Thorn. Cornet: Sam Alongi. Trumpet: Bruce Golden, John Halberstadt, Dick Leslie, Greg Olsen. Piano: Brage Golding. Bass: Stu Shulmann. Drums: Dave Kettner. Guitar: Carey Mann.
- 3:50 **UNIVERSITY OF ILLINOIS JAZZ QUINTET**, Urbana, Illinois.  
Personnel: Trumpet and Flugel Horn: Ernie Bastin. Trombone: Morgan Powell. Bass and Piano: Al Goldman. Bass: Ed Marzuki. Drums: Bill Parsons.
- 4:15 **INDIANA UNIVERSITY JAZZ ENSEMBLE II**, Bloomington, Indiana.  
Personnel: Leader: Tom Wirtel. Alto Sax: Dave Luell, Mike Edwards. Tenor Sax: Tom Meyer, Jim Keep. Baritone Sax: Harold Jansen. Trombone: Rick Fecteau, Dwight Davis, Andy Respess. Bass Trombone: Tom Streeter. Bass, Trombone and Tuba: Don Hildebrandt. Trumpet: Calvin Hansen, Wayne Markworth, Larry Manning, Elmer Kudo, Charles Ellison. Bass: Tom Reynolds. Drums: Jim Nelson. Percussion: Rich Straub. Piano: John Gilmore.
- 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 C.J.F. '64 & '65, he was Judges 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 WSND. He now attends Indiana University Law School.



Guest  
Master of Ceremonies

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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## CJF 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.

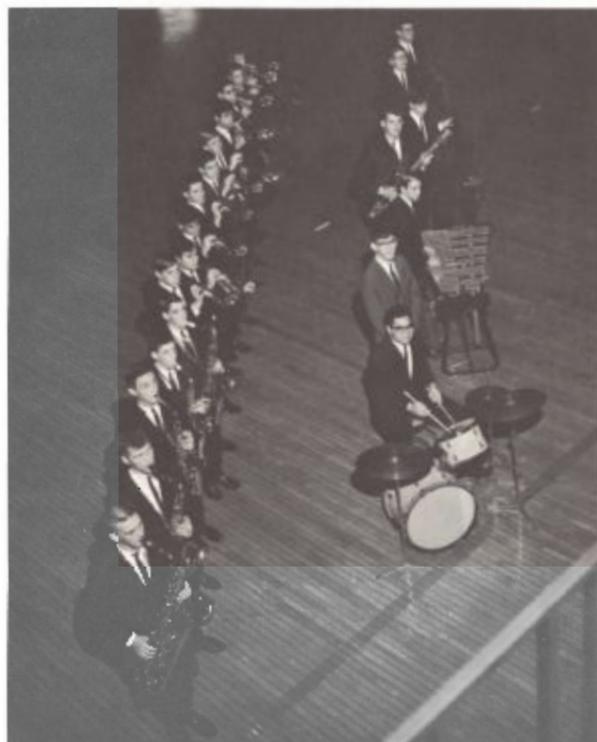
The 20-piece Jazz Band of Notre Dame High School won the "Best of Show" award in the AA competition at this contest, which is the largest one-day stage band festival in the country. Forty-six high school bands from the Chicago area participated.

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 through 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 praises of the Judges here at CJF:

Manny Albem, composer, said: "Great spirit ... Best 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 it's 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 Russo and Father O'Conner. They were also publicly acclaimed by George Weim, 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 his award-winning Melodons to CJF 1966.

--- Paul J. Schlaver

## COMBOS



### BRUCE CAMERON QUINTET

This group was organized as a quartet in 1963. The tenor sax was added this year. The Quintet has given two successful concerts on it's own campus, Bucknell University, and at Lycoming College, Bloomsburg State College and others. It won the Mansfield Jazz Festival in 1964 and were in the Villanova Festival and Lycoming Festival last year, winning second overall prize in 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 in a University concert last November, at the University President's annual dinner, and in the annual Spring Concert two weeks 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 Marzuki, 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 or quartet. 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 Bowman, 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 Broadley, Prizes.  
 Back Row, left to right: Dick Riley, Judges; Charlie Neuhauser, Secretary; Don Moran and Bob Gardner; Production; Dave McSorley, Advertising; Bob Basche; Publicity; John Simna, Assistant Prizes; Mel Bachmeier, Tickets; and (not pictured) Earl Catron, Applications.

### COMMITTEEMEN

Ed Tobia  
 Mike Leonard  
 Augusto Villalon  
 Bill O'Donnell  
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 Rich Hanafin  
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